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The Essence Of Malone

by

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THE

ESSENCE OF MALONE,

OR,

The "BEAUTIES"

OF THAT

FASCINATING WRITER,

EXTRACTED

FROM HIS IMMORTAL WORK,

IN

Five Hundred, Sixty-nine Pages, and a Quarter,

JUST PUBLISHED,

AND

(With his accuſtomed felicity)

ENTITLED,

"*Some* Account of the Life and Writings of

JOHN DRYDEN !!"

London:
SOLD BY T. BECKET, PALL MALL.

Price 2s. 6d.

PRINTED BY J. SMEETON, ST. MARTIN'S LANE.

1800.

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DEDICATION.

To the celebrated author of "Coryatt's *Crudities*," *revived in his preſent Majeſty's reign:*

To all the Dutch *Critics of all ages, particularly to him, who wrote a folio volume de particulâ γε, et* ſatellitibus *ejus:*

To the late ingenious and ingenuous Editor, Critic, and Man, George Steevens, Eſq.

To all the other Editors in general, paſt, preſent, and future, of that William "Shakſpeare," *(as we muſt now ſpell the name* "ex adytis") *whom* their *talents, more than* his own, *will have immortalized:*

Not forgetting the Society of Antiquaries—*the late facetious, though light moraliſt,* James Boſwell, Eſq. *or thoſe amiable goſſips, Mr.* Spence, Biſhop Newton, *Mrs.* Piozzi, *and other* blue-ſtocking *writers of* Memoirs:

To Dr. Burney, *and the Concert of* Ancient Muſic:

To Heralds, Coach Painters, Bookſellers, *and other luminaries of Genius:*

This "Fleur-de-Malone" *is inſcribed, with enthuſiaſm, by his, and their pupil, as well as idolator,*

MINUTIUS FELIX.

may reform the obſolete practice of *Thucydides*, *Livy*, and others, who are of the *old ſchool*.

An almoſt prophetical type of this *reform* was hinted in the "*Calais—Calaſium—Caleſium*, &c." of *Sterne*, who makes *his* traveller note the meaſure of ſteeples with geometrical preciſion, but with a diſdain of the "*mores hominum*," which an old faſhioned and *Greek* traveller, called "*Ulyſſes*," was more anxious to delineate than ſurfaces of inanimate, though curious art.

It was reſerved for this age to reverſe the maxim "that no man was a *hero to his valet de chambre*," by admitting *no other heros* into the Temple of Genius and Fame. I remember that *Boſſuét*, a very admired panegyriſt of the dead, in the *age* of *Louis XIV.* repreſents, by a moſt animated colliſion of incoherent images, the celebrated *Prince of Condé*, as being equally *the hero* in the day of battle with artillery thundering in his ears, and when he took a walk at *Chantilly*, amongſt the *ſuperbes jets-d'eaux qui ne ſe-taiſoient ni jours ni nuits*. But *we* think it a loſs irreparable to *our* luminaries, and conſider them as half "*ſhorn of their beams*," unleſs we can be as minute in *their* epitome, as the man was in *his*, who ſaid, "Got up at half-paſt eight—"hands but not face."

The *Homer* of this *minute ſect* is the elegant reſearcher, whoſe work is before me.

I have read it with avidity upon that account, and feel the ſame rapture in its charming *details* that I felt when *I heard Voltaire cough*, though I could

I could not *ſee him*, at *Ferney*—Having a good memory of *expletives*, I am ſuch a maſter of this work, that I can ring the changes upon every ſubdiviſion of it, which has the remoteſt analogy to the *nominal ſubject*. I ſay the *nominal ſubject*; for I ſhould here obſerve, that "*apropos de bottes*" is another principle of theſe writers. For example, "*Dryden* was *Poet Laureat*." "Was "he ſo? Then I will give you (ſays the enthuſiaſt for *his* memory) "the account of *all* the "*Poet-Laureats* from all time, and the nature "of their inſtitution, with its complete analyſis, "in eight pages."—"He wrote a celebrated "Ode upon *St. Cecilia*'s Day."—"Did he ſo? then "*his* life ſhall have a parentheſis, or an epiſode "(or a "*variation*," perhaps, it would be called in "Muſic,) upon the *Hiſtory* of *St. Cecilia*, and of "her *Anniverſary Odes—for thirty pages!*"

At preſent I will confine myſelf to one beautiful ſpecimen of *minute circumſtances trivially connected* with a life made immortal by genius in proſe and verſe.

I cannot better announce it than by the note or *billet-doux* of gratitude for the power to accompliſh the DISCOVERY in queſtion. It is in the advertiſement, p. v. and vi.

"The preſent *Lady Dryden*, alſo, *great grand-daughter* of *Eraſmus Dryden*, *the poet's younger brother*, and *widow* of the *late Sir John Turner Dryden*, *Bart.* will, I hope, allow me *thus publickly* to *thank* her for having taken the trouble to inſpect her family papers by which—THE

PRECISE VALUE OF OUR AUTHOR'S NORTHAMPTONSHIRE ESTATE HAS BEEN ASCERTAINED !!!

" *Zealous* to contribute every aid in her power to ILLUSTRATE the hiſtory of her GREAT KINSMAN, this lady entered with ARDOUR on the enquiry, which I took the liberty to ſuggeſt to her, (viz. into *the value of this eſtate)* and purſued it with ſuch DILIGENCE and SAGACITY as to REMOVE ALL DOUBT on a point of SOME IMPORTANCE (viz. *the value of this eſtate)* which had eluded the ſearch of all his biographers."

Surely this compliment is at once elegant and ſublime. But now as to the *detail* and circumſtances of " THE DISCOVERY ITSELF!"

" The eſtate conſiſted of *one hundred* and " *eighty-ſix acres.* Page 441.

" The whole eſtate was then lett at *ſixty* " *pounds a year.* Ibid.

" *Conſequently*—the *two thirds* of *Dryden* were " *forty pounds per Annum.* Ibid.

N. B. For this concluſion there is no authority cited, but it is not the leſs accurate.

20
20
20
—
60
—

" Theſe *two-thirds* were left by his father's will expreſsly to *him*; and the remaining third by the ſame will to his mother for the term of her life." Page 440.

This

This fact is aſcertained (in a moſt ingenious manner,) by the *copied* words of the gift, accompanied with apt references to the originals. Ibid.

If it was lett for *ſixty pounds a year*, it is powerfully inferred " that it was lett for *ſomething* " *leſs* than *ſix ſhillings and ſixpence an acre.*" Page 441.

Lady Eliz. Dryden's thirds are *proved* by entries of account in 1712 to have been TWENTY pounds per annum. Ibid.

She was *Dryden*'s widow.

" When his mother died, he acquired the reſiduary *third* in addition to his *two-thirds*, and *ſo* acquired an additional income of *twenty pounds per annum.*" Page 446.

" *Forty pounds a year* were then equal to a *hundred and twenty pounds* a year at this time." Page 441.

This proceſs being very ample and ſufficient proof to ſatiate the moſt incredulous, *he* is not ſatisfied himſelf; the *ardour*, the *diligence*, and the *ſagacity* in *him*, which he commends with ſo much gallantry in his female contributor, ſtimulate him to more *inveſtigations* and more *diſcoveries*.

Led by the *Sybil* he diſcovers and vindicates the " *local habitation and the name*" of this eſtate.

" It was *not* in *Tichmarſh* that any part of it is to be found, or even exiſted." Page 21.

Before he tells us where, elſe, to find it, he accounts for the error, by telling us that *Anthony Wood* gives the deſcription of *Dryden*'s father as " *of Tichmarſh.*" Page 21-2.

He might have added, that his father's death and burial there, which is a fact that he has laid before us (page 21) gave countenance to the error.

"But the estate in fact was at BLAKESLEY, about *four* miles from TOWCESTER, and *three* from *Canon's-Ashby*." Page 440-1.

"In the last age it was called *Blaxley*, (just as the name of *Shakespeare* was called *Shaxspere*)." Page 440.

"This *Blakesley, or Blaxley*, was at first called *Black-oosely*." Ibid.

"It received that name because the river *Oose* ran through it." Ibid.

It was in *Dryden*'s age part of "a common field, *or* un-enclosed land." Page 441.

N. B. Mark this happy DEFINITION of a *common field!!*

"It is *now* lett at a HUNDRED AND EIGHTY POUNDS TWELVE SHILLINGS *per annum*." Page 440.

"*It is a cold soil!!*" Ibid.

"Trees or hedges thrive ill upon it, and it is best for agriculture!!" Ibid.

Now then, a *common reader* of a *common writer* would say, "well, it's clear that *Blakesley* estate "was £60. a year. We'll give you no more "trouble."——"Oh, but *I will* have more "trouble, (says the *uncommon writer*, F. A. S.) "for you *shall* be told, that in the account of "the widow's thirds, *Lady* has been spelt "*La-*"*day*," p. 441. That all the receipts upon "*Lady E. Dryden*'s account are in *Mr. Shaw*'s "name. Ibid. That *Mr. Shaw* was *clerk of the* "*Poultry*,

" *Poultry*, which is an office in the *King's Kitchen*, " belonging to the *Board of Green Cloth*, Ibid. " *You ſhall be told*, that *Mr. Shaw* married *Sir* " *Eraſmus Dryden*'s *daughter*. Ibid. That her " name was *Mary*; ibid. and that *Mrs. Dryden*, " (the poet's mother) left her a *Joſephus* by her " will, page 447, a legacy, which perhaps did " not much gratify the *legatee*. Ibid. *You ſhall* " *be told*, that *Shaw* received Lady *Eliz. Dry-* " *den*'s thirds, page 441, and paid them for her " uſe to her attendant. *You ſhall be told*, that " *Stoker* was that attendant's name. Ibid. To " reſume the eſtate," *you ſhall be told*, that one " *Harriotts* now is the tenant of it, and that he is " lineally deſcended from another *Harriotts*, who " was the tenant in *Dryden*'s age, page 471. *You* " *ſhall know*, that *Mrs. Dryden* died 14th June " 1656, and that ſhe left her Son the poet a ſilver " tankard, and her wedding ring, page 446; that " in the ſame will ſhe gave her beſt pewter diſhes, " one crooked ſpoon, and a red curtain; two *ewes* " *and lambs*, 447. I confeſs that being of the *old ſchool*, when I ſaw the *ewes and the lambs*, I exclaimed at firſt,

" Jam dic, *Poſthume*, de tribus CAPELLIS!

but ſince I was initiated in the *Maloniana*, I am a convert, and perhaps the more zealous for *having been* of the oppoſite faith.

Minutius Felix.

PART THE SECOND.

BIOGRAPHICAL CANONS,

By Edmond Malone, Esq.

CANON. I.

A *Biographer* ſhould not only be correct in *trifles*, and *copious* in their *details*, but he ſhould reform his own frequent inaccuracies backwards and forwards, till the reader is left as much in the dark as ever.

Example I.

Dryden's *Life*, page 64.

" The other *ſpeaker* (in the *fictitious* dialogue, or eſſay, on dramatic poeſy) is *much more difficult* to be aſcertained, and for *a long time* eluded *all my conjectures!* there being no name, antient or modern, that has the moſt remote affinity to " Lisideius."

" Nor does *etymology*, in this inſtance, afford us the ſlighteſt aſſiſtance.

" *At length*, however, it occured to me, that " Sir Charles *Sidley*," was *probably* the perſon here meant; and ſuch, on *examination*, will be found to be the caſe—*for* " Lisideius" is only the anagram of " Sidleius."

A note

A note is annexed, which (according to the *Malonian* canon of "*apropos de bottes*") gives in three pages the History of LISIDEIUS—thus *proved* (by the *argument ex anagrammate*) to be *Sidley*, the *Baronet*.

But alas! when the *dialogue* itself is brought forward in *vol.* I. *part* II. page 34, note 1, poor dear *Sir Charles* descends from his *anagram* by force; and (as the King used to say when he dismissed a servant) "his name is not found in the list."

"CRITES and LISIDEIUS perhaps were meant to represent the *Earl of Roscommon* and *Sheffield*, afterwards *Duke of Buckingham*."

Here then *Sidley* is at once transmuted into *Sheffield*, and the *anagram* is thrown upon it's back; though for *Sheffield* no reason is given by this adept in logic; whereas the *anagram*, (though abjured in silence by the *anagrammatist* himself) *is* a reason for the *Baronet*, and a very ingenious one.

When I shewed these two passages to an admirer, and personal friend of Mr. *Edmond Malone*, he told me "the notes upon *the life* must have been written *after* the notes upon the *dialogue*; (which the game of cross-purposes in "CRITES," another *Colloquist*, proves;—)—that second thoughts are best, and that SIDLEY keeps his ground."

He was prophetically sagacious in this remark; for I have discovered "LISIDEIUS" again, and LISIDEIUS the *Baronet*—*where* do you think I found him?—"*Je vous le donne en douze.*" I found him in page 142 of the "*Additions* and *Emendations*,"

Emendations," (which are *entremets* of the feaſt,) where taking notice of his note upon the *Eſſay*, &c. he ſays, that "CRITES" was *unqueſtionably Howard*; and LISIDEIUS was the *Baronet*, Q. E. D. But ſtill upon the evidence of the *anagram* alone, (which is, by the following proceſs—(Life, &c. page 64—)

" *Sidley,*
" *Sidley-ius,*
" *Lyſideius*
" *Sidleius,*
" LISIDEIUS".

EXAMPLE II.

CRITES is another " *Colloquiſt,*" (as *Malone* elegantly terms him.) But " who is CRITES?" we naturally aſk; and rather long to know (eſpecially as *Dryden* has told us, that although his *Dialogue* is *feigned*) his four *ſpeakers* are not the leſs *real.*—Well!—here's the *key-finder*, *E. Malone:* let us now aſk *him!*

He tells us, page 63 of *the Life*, that CRITES was *indiſputably Sir Robert Howard.* He adds in a note upon this paſſage, " that he *once* thought " LORD ROSCOMMON muſt have been "*ſhadowed*" " under that name, but that he *ſaw* and acknow- " ledged his *error.*" He then refers to a note, page 117 of the next volume.

Thus far in *the Life.*

But in one of his notes upon the Dialogue itſelf, page 34, note 1, CRITES appears to be LORD ROSCOMMON again.

In

In page 35, note 2, "CRITES *ought* to be the "*Earl of Dorset*, except that *Prior* said the EARL of DORSET was EUGENIUS, another "*Colloquist.*"

In page 41, note 4, "support is given to the *conjecture* that CRITES represents LORD ROSCOMMON.

But in page 177, (the very passage to which the note first mentioned, page 63, of the Life, refers) *Sir Robert Howard*, is preferred, not however (as in that note) "*indisputably.*" It is a mere *belief*, and founded in *arguments* which leave the *Earl of Roscommon*, though not upon very solid ground, yet unshaken by *Sir Robert.*

EXAMPLE III.

Vol. I, part II, page 342, *note* *.

He corrects an error of his own in the date of the first edition of the *Mock-astrology*, which he says was 1668, *not* 1671, as he had thought (pages 183 and 384).

But he afterwards corrects the correction—"*(quis custodem custodiet ipsum?")* and leaves the first error to its fate.

"Additions, &c. page 144. (which, by the way, stand before the other note) "It was *not* published in 1668; my informer was deceived."

It must here be observed with how much *local ingenuity*, these *cross purposes* and games at *push-pin* are assisted.

The Life comes first, corrected often by its own guide, the *note.*

Then

Then come the *Letters*, and *their* notes, which look both ways, and correct what is to follow, but with a little ſly retroſpect now and then at the firſt volume.

Then come the *Additions and Emendations* (which laſt are many of them literal *errata*—(ſuch as for "*Sapho* read *Sappho*)." Theſe occupy *twenty-ſix pages*; but as they are in the way to the main work, they are not likely to be read in that ſtage, or perhaps at all, unleſs by thoſe who can loſe no drop of *Malone*, and can taſte of no other cup, to which *he* does not give precedency.—A ſhort receipt would have prevented theſe embarraſſments; (but when I named it amongſt the Bookſellers who *know the world*, they ſhook their heads.) It would have been to have ſtated either *nothing* upon the ſubject, (which is perfectly inſignificant) or the final ſolution which the editor approved.

Minutius Felix.

PART

PART THE THIRD.

CANON II.

THE life of A ſhould be the lives of B, C, D, &c. to the end of the alphabet; for which the reader is to pay in the additional ſize of the volume.

EXAMPLE I.

" THE REVEREND HENRY PICKERING was maternal grandfather of JOHN DRYDEN.

[page 3 of the Life.]

Was he indeed! (a *common* reader would have ſaid)—well and good—there let us leave this " *Henry Pickering!*"—It's full enough.

But the " *Philo-Malonius*" or the " *Malonimaniacus*" whiſpers to his hero—now " *Edmond*" —ſhew your acuteneſs! do, tell us a little about theſe " *Pickerings!*"

The whiſper is heard.

And page 3 of the Life, n. 4.

We are firſt comforted *(ſic nos ſervâſſet Apollo)* in being told, that *no* mention is made of this " *Henry Pickering*" in the *Viſitations of Northamptonſhire*, and that *his father* is not aſcertained in the account of the *Pickerings* which *Collins* and *Bridges* give.

But

But it is added, " that he was a younger ſon " of *Sir Gilbert*, and *conſequently* younger brother " of *Sir John Pickering*;" who married *Suſannah*, daughter of *Sir Eraſmus Dryden*.

Then we have more details of this *Henry Pickering*, but ſhort, and meagre enough.

Atonement is, however, made with a vengeance (page 28), which commences a life of *Sir Gilbert*, including elaborate notes; which life, &c. occupies *five pages*; and attracts to it (pleaſantly enough) the firſt inſtitution of *baronets*, with all it's detail, *familiar as one's garter*, and as generally known (to coachmakers, heralds, &c.) as that *baronets* bear a hand ſpread and *gules* upon their coat of arms.

Example II.

Page 64 of *Dryden*'s Life, we have *Sidley*'s Memoirs, i. e. all the anecdotes of that eccentric baronet, which are, and were perfectly known to us. An epiſode produced by the *unqueſtionable* reſult of a ſuppoſed *anagram* in the term *Liſideius!*

Example III.

[Page 141 of *the Life*, &c.]

A ſhort account is given of *Tate*; but it is not the Editor's fault; and it is an excellent ſpecimen of tranſitions from one life to another.

" *Tate*, who was likely to be well informed, *relates*, &c.

Note.

Note.

" Of the early hiſtory of this *voluminous* verſifier, who wore the *laurel* four-and-twenty years, little is known."

The Editor then tells at leaſt *all* he can find; and if it had filled 30 pages, he would not have ſpared us—(reminding us of his friend the watchman) " were I as tedious as a King, I " could find it in my heart to beſtow it all " upon your worſhips!"

But the *whole* of the paſſage gives a characteriſtic portrait of this great biographer.

Tate, was " LIKELY TO BE WELL INFORMED, &c. and he RELATES, &c. but he alſo wore the LAUREL. Theſe are *two* connections with *Dryden!*

It's true, that he was a dull, and very obſcure man. " Why (then) tell us any thing about him? (a peeviſh man would ſay) or why tell us —" nothing *is* to be told?"

But read this *nothing!* and ſee what a biographer (who is an adept at his tools) can make of it! It has been ſaid—" *Ex nihilo nihil fit*;" not ſuch is the *Malonian* edifice upon that intereſting *ſubſtratum*.

Read! and admire!

" *Tate*—was born in *Dublin*.

" He was born in 1652—

" He was bred in *Trinity College*.

Then comes the *Latin* entry of his admiſſion—

The *whole* entry—not a *word* omitted—

It informs us,

" That he was educated

" under *Mr. Savage*,

" in *Belfaſt*,

" That

" That his tutor was Mr. *George Walker.*
" That he was 16 years of age."
which is written *Sex-decim.*
(that no part of the entry may be loſt.)

But we find alſo, that his name was " *Teat.*"

Then comes this profound and ſagacious remark—worth half the book—for it's ingenuity —for it's weight, and for it's pertinent application to *John Dryden!*

" Being *called* by the leſs poliſhed of his countrymen *Tate*—according to the ordinary *Iriſh* pronunciation—he *probably*, when he came to *England*, adopted the *new ſpelling* of his name!!"

Example IV.

Southerne was patronized by the famous *Dryden.*

The firſt remark of *E. Malone* upon the former is, " that *Wood* miſtakes his *birth*-place—that he was born in the county of *Dublin*, 1659."

Then comes a *Latin* regiſter (as in the caſe of *Tate*) *at length—proving*, that he was admitted ſtudent there in his 17th year.

But who ſhall ſay, that a point of ſuch conſequence (as the *birth*-place of *Southerne*) can be *too much*, or *too* well proved?—*Ant: Wood's falſe* account is *annexed* after it had been *refuted.* And a letter of *Southerne* himſelf upon the topic of this very miſtake to *Dr. Rawlinſon.* It contains 27 lines, and the date of the letter, with every local circumſtance of it, in detail! " from *Mr. White*'s, *Oilman*, in *Tothill Street*, " againſt *Dartmouth Street*, &c. &c."

Example

Example V.

This, perhaps, is the moſt extraordinary and beautiful trait of an *epiſode-life-hunter* that "*apropos de bottes*" ever exemplified.

"*Pluturch*'s lives" are tranſlated, it ſeems, by *ſome* of *Dryden*'s *friends*.

Dryden wrote the *advertiſement prefatory* and "*Plutarch*'s *life*."

But leaſt we ſhould not recollect who this *Plutarch* was, the *Laputian* flapper adds, "that "amiable hiſtorian, to whom we are more in- "debted for the characters of the moſt celebrated "perſons of *Greece* and *Rome*, and a thouſand "intereſting circumſtances relative to them, "than to all the ancients beſides!!"

We are then told (with exquiſite propriety) that *Plutarch*'s *lives*, thus tranſlated by ſome of *Dryden*'s friends, were *entered* in the *Stationer*'s *books*, by *Jacob Tonſon*, April 25, 1683!!

But theſe *Lives* (who would have thought it!) in 1758, came into the hands of *Samuel Dyer*.

He wrote a work under a Roman ſignature, (*Junius*).

That work (*Junius*) after a veil of *near thirty-one* years has been removed, will place him in a high rank amongſt Engliſh writers, and will tranſmit his name with diſtinguiſhed luſtre to poſterity!

He reviſed this *tranſlation* of *Plutarch*'s Lives.

He *compared* it with it's *Greek* original, and *corrected* it!

Then follows a very elaborate vindication of this Gentleman's *moral* character, in a note of near five pages, with a newſpaper account of his death!

Example VI.

Congreve's Life is the *next*, in five or ſix pages; and if *Edmond* had only told us of important circumſtances relating to that ingenious author, (who was *Dryden*'s friend) we ſhould have ſaid, *vetus credidi*, and thanked him for this "*flapper*" to our memories.

But he has done *more*, and *better*.

He has enriched hiſtory with *two facts*, which are both of them "*detections*" into the bargain. I need not ſay, that "*Ex pede Herculem*" is here (as upon every other occaſion) his motto. The lawyers (I wiſh they had kept their word) have told us, that law *de minimis* non *curat*. The biographer (of the *Malon-ian* ſchool)—for *minimis* reads *maximis*.

1ſt. *Congreve* had left it in doubt, whether he was more than twenty-one when he firſt *brought out* the *Old Bachelor*. It is *proved* by *Sir Iſaac Malone*, that he was *twenty-one* when he *wrote it*; but that when it was *firſt performed* he was *twenty-three*: that when he produced his *fourth play*, he was in his "*twenty-eighth*" year—*not* in his "*twenty-fifth*."

2. It has been a *vexata quæſtio* whether he was born in *England*, or in *Ireland*. It is *proved* by *Sir Iſaac*, that he was *born in Wiltſhire*. We have

have then of courſe the *regiſter* (in hæc verba) and the *deſcription of the village*, of the *houſe*, and of its two *ſucceſſive owners*, (who, it ſeems, were both of them *Congreve*'s relations.)

I have heard it whiſpered, that in the ſeventh or eighth edition (at the lateſt) of *Dryden's Life*, a wooden cut is to give us the exact appearance of this houſe in its *preſent form*.

There is often a ſolemn felicitation of the reader upon diſcoveries like theſe; but uniting the modeſty of a man ſo well bred as *Edmond Malone, Eſquire*, to a kind of honeſt egotiſm and pride, which his merits have acquired. Thus he tells us, after what he confeſſes to be a "*long note*," that he *hopes* "it will not be thought either *tedious* or *unintereſting*, when it has produced theſe *two diſcoveries!*"—The doubt as to the birth, "may *now*, (he tells us) be *for ever at reſt*," and ſo he thinks—but I, who know his fertility in the reform of his own corrections, whiſper, "Who knows but that hereafter *both* of theſe diſcoveries may be called *ſlight inaccuracies*, and *Congreve* born in the *ultima Thule* of *the Orkneys*, or in one of the *Hebrides*?

Example VII.

But the *ne plus ultra* of epiſode in proſe is now to come; and as we are ſlipping into Muſic, I *muſt* call it a "*variation*"—though it is a former image,—for as *Mr. Malone* is prone to repetition, I truſt he will be generous enough to *forgive* it in others.

St. Cecilia's Life takes up more than *fifty pages!!* It includes the lives of *Clarke*, and of other eminent muſical performers, not excepting *Shore*, the King's Trumpeter, Bills of Muſical Fare, Accounts of Muſical Inſtruments, &c.

If any perſon dropt upon theſe paſſages of the work, he would fancy himſelf in *Burney*'s delightful *Hiſtory of Muſic*, eſpecially as moſt part of it is copied from him.

I was told by a bookſeller, that it was in contemplation to make the following words a part of the title page, but that *Mr. Malone* rejected them as *puffs* below his character.

" Including the lives of *Shore*, *the King's* " *Trumpeter*, *Matteis*, *Clayton*, and *others*, in " *fifty* pages."

" N.B. This part may be had ſeparately by " the *Subſcribers* to *the Ancient Concert*."

Example VIII.

I ſaid the *ne plus ultra*—but I am *Edmond's* countryman; ſo that I hope he will *forgive* me, if I ſay that *his* ne plus ultras are *for ever proceeding to more*.

Mrs. Thomas was a celebrated lyar; we have all her lies *in detail*; they are confuted *in detail*: and the whole of this enquiry, (including, of courſe, her life,) employs near *ſixty* pages. They point at the *funeral* of *Dryden*, and his paſſion for aſtrology, which laſt is admitted, but ſoftened). The account of his funeral, though *falſe*, and perfectly *notorious*, he gives *at length*.

Example

Example IX.

Or *ne plus ultra* the *laſt but one.* [Hibernicè.]

Lockyer, Dean of *Peterborough,* tells an anecdote of *Dryden.*

Lockyer was himſelf a retailer and writer of anecdotes.

This anecdote, however, paſſes from him through *Spence,* another luminary of the ſame caſt, who has alſo quoted *Lockyer* for other purpoſes, vide page 97-100-104.

Newton, the late *Biſhop,* was a third: and his friend, *Pearce,* (another Biſhop,) was perſonally acquainted with *Lockyer.*

Here we have three great men aſſembled in the ſame bright path of glory; *Lockyer, Spence,* and *Biſhop Newton.*

Malone himſelf is a fourth; and as he muſt be ſuperior to jealouſy, (where he is above competition) it muſt be a zeal for truth alone, which compels him to accuſe the anecdote-Biſhop at once, of *abſolute falſehood,* for it *cannot* be a *miſtake*; or, if it is, woe be to all *anecdote credibility* in future!

The *Biſhop* tells us, that *another* Biſhop, *Dr. Pearce* was intimate with *Lockyer;* that at his death, *Lockyer* left] him his library—that it was a good one—that *Lockyer* was a good ſtory teller—that he wrote in a *large quarto book* every good ſtory he ever heard—that it lay in his parlour, and amuſed his viſitors—(*facetum habe-*

mus conſulem!" his Chapter would have ſaid) —that ſome one ſtole it, " that it never came to *Dr. Pearce*'s hands, and that HE OFTEN REGRETTED THE LOSS OF IT.

Tremble ye names of *Newton*—the *Biſhop!* It is now *proved* that *Biſhop Pearce* never *did*, becauſe he never *could*, " lament the loſs" to which the other Biſhop alludes; one of their Lordſhips muſt therefore have *lyed through an inch board.*

Pearce himſelf is adjured by the will of *Lockyer* to deſtroy *all the manuſcripts as ſoon as poſſible!!*

EXAMPLE X.

(Or *ne plus ultra*, the *laſt*)
Page 303 of *Dryden's* Life,
Tonſon's Life is annexed,
Sixteen pages.

It includes the Hiſtory of the *Kit Kat*, known perfectly to half the readers: but it is added, " that he was a *left-legged man*; which perſonal incident is traced by *Malone* to his " *corns*"—and theſe " *corns*" (we are told) are what *he* called by the name of " *bunnians*;" in which name *Rowe* alludes to them in a poetical dialogue printed at length!

I ſuppoſe it's meant that he had *corns* upon the *right* feet, elſe (as *Paddy Malone's* brethren would ſay) " he would have been *left-legged* in " *both legs alike!*"

I remember

I remember when *Zoffani*'s picture of the porter, the hare, and the two ſchool boys, was exhibited, I aſked that celebrated painted his terms for the ſale of it—he anſwered with a ſum at an immeaſurable diſtance from that which I had calculated; I told him "it was too much "for *me* though not for *him*—that I had brought "with me ten pounds, which I had ſuppoſed "would have been his price, or near it"—he replied, "it's juſt the ſum that I charge for the "*duſt* upon the *ſhoes* of the *porter*."

If I were *Chriſtie*, and had the ſale of *Dryden*'s Life by *Edmond Malone* to recommend, I ſhould ſay, "why, Gentlemen, the bookſeller's *feet* are "worth half the money—remember the *corns!* "and the *left-legged* bookſeller!—a guinea more "is bid; in ſeveral places!"

Minutius Felix.

PART THE FOURTH.

CANON III.

A Biographer cannot be too minute in what relates to his Hero.

EXAMPLE I.

Dryden's name appears to have been *ſpelt* four different ways—

Driden,
Dryden,
Dreyden,
Dreydon.

See p. 3, 40, 322.

By the way, this *hetero-graphy* of "*Dreyden,*" with its *Malon-ian* key, is a moſt beautiful example of *Canon the firſt*; which is, in other words, *the art of differing with himſelf:* poſſeſſed, by the ingenious perſonage before us, to a degree almoſt unexampled in the annals of truth, we ſhall therefore take that firſt *Canon* in tow, without prejudice to the rights of *Canon the third*, which is more immediately our preſent object.

Page 3 of the *Life*, *note* 3, we are told, "that "*y* had been ſubſtituted by the poet in place of "*i*, which belonged originally to his name.

"But

"But that in *books* of the *laſt age*, it was *inac-*
"*curately* written DREYDEN."

Yet, *au coup de bague*, the *inaccuracy* is changed, (by the amiable caprice of this fanciful *Proteus*,) into the poet's own manner of ſpelling the name in cold blood; as he *infers*, by a mode of deduction, very characteriſtic of his acuteneſs. For he diſcovers *firſt*, that in the advertiſement, A. D. 1679, which offers a reward for the detection of thoſe who aſſaulted him, the name is written "DREYDEN."

"*Ergo* the poet *then* ſpelt his name by choice in that manner."

But why this alſo may not have been one of thoſe "*inaccuracies*," to which he had before alluded (for a *news-paper advertiſement* of the *laſt age*, one ſhould think, *might* be as *inaccurate* as a *book*) is not explained. I ſuppoſe he was *above* explaining it, as he was *above* noticing a fact, which proves that others, and in the newſpaper too, rejected this novelty at the ſame period, though it is a fact, *copied* by himſelf in the very next page for a different purpoſe, viz. the news-paper account of the aſſault publiſhed only *ten days* before the advertized offer of the reward, and in which account the name is written with no ſuperfluous *e*, and ſpelt as it is now.

The *ſecond* of his premiſes, and which (according to *his* Euclid) has *demonſtrated* the wilful adoption of this *e* by the poet himſelf, is a TITLE-PAGE in 1684, to the ſecond edition of the *Eſſay on Dramatic Poeſy*, which (the *Eſſay*, I ſuppoſe,

I ſuppoſe, not the *title page*) he corrected with great care.

Ergo in 1684, it was *Dryden*'s mode of ſpelling the name.

Upon theſe inferences he engrafts a third, (for his corollaries are very *Pindaric*,) viz. that he continued, from 1679, the date of the advertiſement up to 1684, this (ridiculous) mode of ſpelling his name.

Yet of the fact, which is pretty material, that he *ever* ſpelt the name in this manner *at all*, between thoſe periods, no proof is adduced.

But who would believe (that was not familiar to the ample ſtrides of this giant in logic), a direct aſſertion, built upon the ſuppoſed adoption of the new letter by choice, in 1679, that an offence was then given by the poet upon account of that very change to Sir *Robert Driden*, his firſt couſin?

Let us, however, ſuppoſe that all this reaſoning is correct—what becomes of the note, ſtating "*Dreyden*" as the inaccuracy of others, in which the poet himſelf had no ſhare?

"Oh! but (ſays my old friend the bookſeller) "this note, page 322, is a younger brother of the firſt, and comes to the eſtate upon the death of the eldeſt: In other words, it was inſerted when the other and prior ſheet had been worked off. Indeed this in part appears by the note itſelf, (and by logic almoſt as good as the *Malonian*) for in the very note he ſays, that he had not ſeen the advertiſement (before the ſheet had been worked off,) in which the *Roſe-Alley* ambuſcade

buſcade was mentioned. That ſheet is page 134; and if page 134 had been ſtruck off, page 3 was probably in the ſame condition, when this wonder-working advertiſement was diſcovered.

But a new wonder is at hand, which baffles all the miracles of page 322, and proves the *inaccuracy* of *Dreyden*, as imputed by note the firſt.

His name written by the poet himſelf to his own dedications, from 1679 to 1684, (in this very edition by the moſt accurate of all editors) appears to have been ſpelt as it is now, *Dryden*. See, for example, the ſignature to the dedication, printed 1681, page 62, vol. 2.

What then would become of this biographer's diſcernment, according to vulgar notions of it, when the title page of 1684, and the news-paper advertiſement of 1679, are adopted as *proofs*, that it was *Dryden*'s choice to miſſpell his name, not only in thoſe moments, but in the whole of the interval between them, in oppoſition to his own previous remark, that it was mere *inaccuracy* of the laſt age, and in oppoſition to the ſignature by the poet himſelf, produced, during that interval, by the editor himſelf, in the ſecond volume of this work?

But *Malone*'s diſcernment is to abide no common rules or vulgar tribunals,

"*Non hæc in fœdera venit.*"

Example III.

"The evidence that he *(Dryden)* was born 9 Aug. 1631, is not ſatisfactory."

" *Pope* ſays that he was born then, alluding to his own inſcription upon *Dryden*'s tomb.

" That very inſcription confronts and refutes him; (who will read a line of *Pope* after this?) for it informs us, that he was born 1632."

From his preface to his " *Fables*," one ſhould *think* he was born 1631.

From his *Epilogue* to the firſt part of the *Conqueſt of Granada*, one ſhould *think* he was born 1632 or 1633.

If *Congreve meant* to be correct, when he ſaid " *near* ſeventy," he was born 1630.

pp. 3, 4, 5, and 6.

N. B. I deprecate hoſtility againſt a competitor like *Edmond*, who is a giant in theſe polemics, and would make no more of me than a good-natured grenadier made of little *Quarme*, who demanded ſatisfaction of him for preſſing againſt him in a mob, which claim, the offender anſwered by taking him up, then holding him, as *Rolla* balances the child in *Pizarro*, carrying him out of the mob, and placing him gently upon the earth at the diſtance of many hundred yards from the ſcene of action.

But I muſt, though with trembling humility, aſſure Sir *Iſaac Malone* and *the world*, (ſynonimous terms, " *illum, et Regem ſuum*") that *I believe Dryden* was born 1629, though at ſo late a period in that year, that it may almoſt be conſidered as a birth in 1630, which is *Congreve*'s report, if he *meant* to be *correct*; and why he ſhould *not* have ſo *meant*, I cannot imagine: though if he had ſpoke of *his own* birth, I ſhould have

have doubted him, as, being a *male beauty*, he might wiſh to be thought younger than he was.

The hour of his birth is not aſcertained with punctual accuracy, but I know it was *paſt eleven*, March 25, 1628-9; and the doubt is, whether he came into the world before or after the hour of *twelve*. There I am a little puzzled, but incline to ſome few minutes *before twelve*. The reader will ſee more of this in a work by itſelf, in which I can venture to aſſure him before hand, that all the authorities, notes, reaſonings, *errata* included, will not occupy more than a *hundred* and *four pages*.

Example IV.

Dryden was born at *Aldwinkle*, in the County of *Northampton*.

Fuller, *the hiſtorian*, was born at the ſame place.

Who would think *Aldwinkle* a generic name, with branches and varieties that are full of intricacy! Yet we ſhall find the

"*Dignum vindice nodum*,"

before we are much older.

"*Tradition* ſays, that he was born at the *parſonage Houſe* of *Aldwinkle-All-Saints*.

"He (*Dryden* himſelf) has told us, that he was born in a village belonging to the *Earl* of *Exeter*.

"That village muſt have been *Aldwinkle*, *St. Peter's*."

"But

" But DRYDEN might not have known it !!!"

" i. e. might have *thought it was* the eſtate of *Lord Exeter*, when it was *not*."

We attribute here, to a celebrated poet, the moſt poetical confuſion of local names, and the ſublimeſt ignorance of local facts, reſpecting his own place of nativity, that perhaps the Muſes ever produced, as living marks of their indifference to hiſtorical truth, where even the poet they love, *condeſcends* to deal with it, and *affects* compliance with it. The editor of a poet imbibes a little of that cup, and every ſuppoſition of ſuch a *miſtake*, though in proſe, is poetical; —He is himſelf the *ſublime*, that he delineates, which is the character given, if I recollect, of his lineal anceſtor, *Longinus*.

" *Yet Aldwinkle-All-Saints*, has *tradition* for it (beſides the author's aſſertion, which if he had not been a poet would have had its weight.)"

" This *tradition, however*, may have ariſen from the fact, that *Pickering*, his maternal grandfather, was Rector of that pariſh; *but* he did not obtain his preferment till 16 years after *Dryden*'s death."

He *might*, however, have been curate of *Aldwinkle-All-Saints*, and *perhaps rented* the *parſonage houſe* of the Rector.

What luminous doubts are theſe! and how they jump over ſticks backwards and forwards! No certainty can equal the effect of ſuch *perhapſes*, *mays*, and *mights*.

But let us reſume the village.

" It is a *village*—if indeed it ſhould not rather be called *villages*—upper and lower."

" It

" It is on the *weſtern* bank of the *Nen*."

" It has *two hundred families*!"

" It comprehends a *part* of the two villages of *Aldwinkle St. Peter's, and Aldwinkle All-Saints*."

Mark the delightful intricacy of theſe branches from the *generic* tree!

" *Aldwinkle*—the *genus*."

1ſt. *Species—upper* and *lower Aldwinkle*.

2d. *Aldwinkle All-Saints—Aldwinkle St. Peters*.

1ſt. Subdiviſion of the firſt and 2d. branch.

The parts of *All-Saints and St. Peter*'s, lying in *upper and lower Aldwinkle*.

Subdiviſion 2d.

Parts of A. All Saints, and A. St. Peter's, not in *upper* nor in *lower Aldwinkle!!*

" It is *about* a mile *and a half* diſtant from *Tichmarſh*."

" But *near five* miles from *Oundle*.—Who would now conceive that *Malone* doubted of *Dryden*'s birth in ſome *one* of theſe *Aldwinkles*.

But all of a ſudden, like *Bays*, to " *elevate* and *ſurprize*," the editor archly whiſpers, that if it was not inconſiſtent with *Dryden*'s own account, (which—as *Malone* affirms—does not apply to the village he names) " I (quoth *Edmond*) ſhould *ſuppoſe* him born in *Tichmarſh*." Mark the reaſons, and ſhew me the man who *would* or *could* reſiſt them!

1ſt. *Gilbert Pickering*, his maternal great grandfather, had a ſeat there!!

2. *Sir Eraſmus Dryden*, his paternal grandfather, lived there. pp. 3, 4, and 5.

Probatum eſt.

Example III.

The Family of *Dryden* had migrated from *Cumberland*—but *not* from the County of *Huntingdon*—as Dr. *Johnſon* had ſuppoſed, in which he was *probably* miſled by Dr. *Birch*, who had been miſled by *Lord Lanſdown*.

Example IV.

" The poet's grandfather, *Sir Eraſmus*, was batchelor of Arts at *Oxford*, June 17, 1577, p. 11.

" *Anth. Wood* * is ignorant of the *College*.

" It is *extraordinary* that he was not B. A. till he was *near twenty-four* years of age!"

The ſagacious *Malone* then begins to *ſuſpect* (which indeed is the habit of thoſe who are acute) " that he was bred at *Cambridge!!*" a ſuſpicion, for which no reaſon is directly aſſerted, nor obliquely inſinuated. There is *dignity* in *ſuſpicions* like theſe!

" *Sir Eraſmus probably* derived the name from " his uncle *Sir Eraſmus Cope!* to whom the ce- " lebrated *Eraſmus* was godfather!"

If I were a candidate (which I am adviſed by ſome partial friends to be) for F. A. S. and could ſend this chain of the *Eraſmi* to the *Earl*

* *Edmund Smith* took the ſame degree, at the ſame age, and at the ſame Univerſity, as *Minutiolus*, my fourth ſon, informs me. See *Johnſon*'s Life of *Smith*.

of

of *Leiceſter*, (as my own); that accompliſhed *Herald* (as well as *Preſident* of *ruſty pipkins*) would leap over the *étiquette*, produce the *chain* as an ample teſtimonial, (though deſtitute of its formal maturity), and call for the ballot.

Example V.

One of *Dryden's ten* ſiſters married *Shermardine*—a bookſeller in *Little Britain*.

The huſband of another was *Joſeph Sandwell*, a tobacconiſt of *Newgate* Street!

☞ I beg leave (but with no vanity that is unbecoming) to announce a diſcovery known perhaps to none but me (in *this* age,) viz. Mr. *Shermandine*'s OTHER NAME!!

☞ It will be inſerted in the next edition of theſe *Maloniana*.

Example VI.

" From whatever cauſe it proceeded he was *not* a *Fellow* of *Trinity College*.

" His cousin Jonathan was."

This reminds me of a tale, which has always diverted me for it's Epiſode vivacity, and is much in the (beſt) manner of *Malone*.

" A gentleman viſited his friend, who had " a miſtreſs, that bore the name of " *Col.*" (If I " was like *Edmond*, in leſs than *fifty* pages you " ſhould be told *why* ſhe bore that name—and " whether it was *endearment*—*ridicule*—or *ab-*

" *breviation*) ſhe had a ſiſter who went (for ſome " reaſon or another, which has *eluded all reſearch*) " by the name of " *Tit.*"

" Both were preſent, and the viſitor ſaid in " a whiſper; upon my word! that's a very fine " creature! and very engaging in her man- " ners!"—to which in a loud voice his friend replied,—" why yes—" *Col*" is a good girl— " Her ſiſter " *Tit*" (who was behind him, and at " whom he pointed with his reflected thumb) is " a B——."

Example VII.

(p. 18) *Dryden* was *not* one of the contributors to the *Oliva Pacis*, in 1634,—verſes in honor of the Uſurper.

By the way, this produces another *Canon*, which a *Malonian* writer of *lives* cannot fail to adopt. He muſt relate the *negative actions* of his hero, his *negative exiſtence*, and his *negative expreſſions*.

I remember *Doctor Johnſon*, in his very amuſing " Tour of the *Hebrides*," obſerves (and with perfection of mock-heroic humour) that one of the inns preſented him with a " *negative catalogue* " of *proviſions, extremely copious*,"—" *no* eggs— *no* butter—*no* cheeſe,—&c." We have heard of " *negative quantities*," and in martial atchievements, we have been *metaphyſico-politically* told of " *negative ſucceſs*."

But

But theſe are trifles to the *negative hiſtory of a man's life*, i. e. what he did *not*, was *not*, and ſaid *not*,—*propoſitions* more uſeful to the cauſe of truth and the uſe of the example, than poſitive incidents.

To reſume the *negative contribution*—" he was " *probably*—*not* a contributor, *becauſe* his father " died and left him *forty pounds per annum!*" This unexplained, appears *rather* inadequate, as a reaſon: but " *perhaps*," as well as *if*, is an excellent peace-maker of difficulties.—" *Perhaps*" " as the father *died* in *June*, he was *ill* in *May*, " which is the time that gownſmen, who were " *Dryden*'s cotemporaries, began to *build the* " *lofty rhime*. By the illneſs (thus computed " in " *May*,") the author was *probably* carried " away from *Cambridge*, at this critical period. " May we not *preſume* the incenſe delivered in " *Auguſt* or *September* before *Dryden*'s return " to college? The ſettlement of his *father's* " *affairs*, *muſt* have occupied him from *June* " till after the long vacation began; and *then*, " all who *can*, leave the univerſity. *Ergo*, his " reſidence conjectured in *Tichmarſh* (at which " place his father died) was protracted *pro-* " *bably* to the following *October*, when his gra- " tulations would have been too late."

Example VIII.

" *Dryden*'s father was a juſtice of peace."

" It appears that he ſigned an order in the " veſtry-books, appointing a pariſh officer."

" He was *perhaps* a Committee man, *probably* a Preſbyterian."

N. B. *Perhaps* here is like the magic of thoſe petty words in parchment, " *be it more or leſs*," for it leaves *yes* or *no*,—the *fact*, or the *reverſe* of it, in perfect *equilibrium*,—if " *perhaps*, he *was* a committee man"—*perhaps* he was *not*, ſo that a merchant in this venture, *may* ſucceed, and cannot fail.

Example IX.

" *Dryden*'s contract was, to give *three* plays in one year."

Not as *Colley Cibber* aſſerts,—*two*—

Not as *Johnſon* aſſerts,—*four*.

But, N. B. *Johnſon* is again let eaſily down—" he was miſled by the *Key to the Rehearſal!*"

Example X.

The undertaker's bill for *Dryden*'s funeral came to *forty-nine pounds and ſeventeen ſhillings!*

The bill is given at length, and with all the particular modes of ſpelling; in that bill;—for example.

" 8 *ſcarves* for 8 *muſicioners*, £2. 0*s*. 0*d*."

Example XI.

There is a payment of £268. 15*s*. annexed by the poet himſelf, to one of his receipts, and the payment is noted as follows:

" *A bag*

	£.	s.	d.
" *A bag in ſilver* - -	100	0	0
" *In ſilver*, beſides -	021	15	9
" 66 *Louis d'ores*, at 17*s.* 6*d.*	057	15	0
" 83 *guynees* at £1. 1*s.* 6*d.*			
	268	15	0
	31	5	0
	£300	0	0

Example XII.

His patent as poet laureat, *in hæc verba*, and without one particularity, occupies—with its notes,—to fill the time—*ſeven pages*.

Example XIII.

His *diſpenſation* for the degree of A. M. has been found, and the *original* obtained for his friend, *Malone*, by no leſs a perſonage than *Sir William Scott*, &c. &c. &c.! Was ever this great and good man ſo uſefully occupied!

The *diſpenſation* refers to a letter of *Charles the ſecond*, which letter cannot be found.

" *Quis talia fando,*
" *Temperet a lachrymis?*"

Example XIV.

" *Dryden*'s *firſt* bookſeller was *Henry Herringman.*"

Abel Swalle, another bookſeller, advanced the money to *Jacob Tonſon*, which enabled him *(Tonſon)* to buy the copy of the *firſt* play *Dryden* ever publiſhed!

This anecdote, if *authenticated* would be *intereſting* beyond expreſſion! but the cup of hope does not reach the lip. We are ſuddenly told by the *ſurveyor* and *controller* of his own profound reſearches, " *that he knows not what credit is due* " *to this anecdote!*"

Example XV.

" Dr. *Lamotte* was told by a *perſon* of *credit*, " acquainted with *Dryden*, " that he uſed to " *purge*, when about to engage in a *conſiderable* " *work*. An account, which is confirmed by a " letter to *Jacob Tonſon*, in which, the poet " writes that he deſires a *large proviſion* of *Da-* " *maſcenes!*" page 520.

" I hope," ſaid a lady, in *Devonſhire*, to whom I read this paſſage, (a little ſoftened) " that I " am not going either to engage in a *conſidera-* " *ble work*, or to make *this* preparation for it; " but as ſure as you are there, I made *the ſame* " *requeſt* three days ago, in a letter to a female " couſin of mine, in London."

Example XVI.

" *Dryden* was fond of fiſhing."

" He viſited *Mr. Jones* of *Ramſbury*, in *Wilt-* " *ſhire*, who liked fiſhing too."

" *Durfey*

" *Durfey* too was fond of it."

" *Dryden* held him cheap as a *fiſherman.*" page 520.

Example XVII.

" He wrote in a room, on a ground floor, " near the ſtreet."

" He lived in *Gerard Street.*"

" It was the *fifth door on the left hand, coming* " *from Little Newport Street.*"

" It is *now Number* 43." page 493 !!!

This reminds me of two verſes that have been quoted, for inſtances of *ſublimity inverted,* or *bathos* (for ſo it is rudely called by the *uninitiated)* upon a Barriſter.

" Perſuaſion tips his tongue whene'er he talks;
" And he has *chambers in the King's Bench Walks.*"

Example XVIII.

" He eat, with *Madam Reeve, tarts,* at the " *Mulberry Garden.*"

" *Madam Reeve,* was *ſaid* to have been *Dry-* " *den*'s miſtreſs."

" In *the Rehearſal,* ſhe acted *Amaryllis.*"

We have then a moſt lively picture of the *Mulberry Garden.* " The company (it ſeems) " aſſembled there in the evening."

" They had *cheeſecake*,
" *ſyllabubs*,
" and *wine* ſweetened with
" ſugar; page 466, &c."

To this example we may add another of the ſame claſs, though it applies with many other ſuch examples to ſeveral *Canons* at once.

Here is a *Malonian proceſs*.

" *Dryden* was much at *Will's Coffee Houſe*, and " a kind of dictator there.

" For at leaſt half a century, authors, critics, " beaux, and politicians, frequented it.

" *Will*," was *William Urwin*.

" The houſe was upon the *north ſide* of *Ruſſell* " *Street*, at the end of *Bow Street*.

" It is occupied by a perfumer.

" It is number 23.

" *Urwin* was *probably* a corruption from *Irwin*."

We have then, by way of note, verſes to "*Will*," and (by way of note upon a note) i. e. in a note upon the verſes, after a double parentheſis, reſpecting *negus*, (firſt, as *not* being known in thoſe days; next, as having been invented by " *Colonel Negus*") we have this " *Will's nutmeg*" explained in ſo curious a manner by our dab at a key (with his old friend " *probably*" at his (elbow) that I beg leave to give it in his own words, " *nec illî detrahere auſim*, &c." " *Will*'s NUTMEG was *probably* employed in adding *flavour* to PUNCH.

" PUNCH appears to have originally come from *India*.

" So

" So in an old poem, entitled, the *Character* " *of a Coffee Houſe*, IN QUARTO, (mark the accu- " racy!) 1665,

" SPICED PUNCH in *bowls*, the *Indians* quaff."

page 482, &c. &c.

I have only to ſay, that I *cannot* receive this key with *implicit conſent*, (though I ſeldom withhold it from the *Malonian* bunch;) for I never did hear of an *Engliſhman* who drank *punch* with *nutmeg*. If I knew that it was really " *Will's* " *nutmeg*," I would never drink this beverage *unſpiced* in future."

☞ Permit a little *egotiſm* here! If I have any *wit*, I aſcribe it moſt gratefully to the habit of taking *two rhubarb pills* immediately before dinner, as recommended by the late *Earl of Cheſterfield*, who was the wittieſt of peers and of men.

EXAMPLE XIX.

" If *Rome* had not been (Oct. 1799) in the " hands of robbers, &c. *he (Malone)* would " have got from thence (yes, and would have inſerted *the whole* at *length)* " a PEDIGREE of " *Dryden's family*, written in *Latin* by *himſelf*, " and at his requeſt, placed in the *Vatican!!*"

Cruel *Sans-culottes!*

I *forgive* you the humiliating chains and cage of the amiable *Pontiff*, whom you baniſhed from that city, and made a ſhow to the rabble in other countries. I *forgive* you the *rape* of ſtatues and pictures: but I do *not forgive you* the loſs of

" *Dryden's*

" *Dryden's pedigree* in *Latin*," which the terrors of your *guillotine* alone diſabled our pilgrim to redeem !!

Example XX.

" He wrote the firſt lines of his *Virgil* with a " *diamond* on a *window* at *Cheſterton Houſe*, the " reſidence of his kinſman *John Dryden*."

" He wrote the *firſt Georgic*, and part of the " laſt *Æneid* at *Denham Court*, in *Buckinghamſhire*.

" The *ſeventh Æneid* was written at *Burleigh*.

" This will endear thoſe places to the vota- " ries of the Muſes, and give them a *celebrity*, " *which neither the beauties of nature nor of art* " *could have beſtowed !*" page 233.

☞ It will pleaſe *Mr. Malone* to be informed, that upon his information I went in a chaiſe and four to *Burleigh*, which I had never ſeen before, diſcovered the room in which *Dryden* wrote—fell down and worſhipped—gave a ſeven-ſhilling piece to the houſe-keeper and returned. She told me " I could ſee curious pictures of *Queen* " *Elizabeth*'s time, and reminded me who *Bur-* " *leigh* was; deſired me to look at the archi- " tecture," (which it ſeems is of that age,) I made a bow, repeated the words above quoted reſpecting the 7th *Æneid*, and came back to my lodgings up two pair of ſtairs in town. As to the *window* I am in treaty for it; and *Malone* ſhall have two of the lines in a ſeparate compartment, which an eminent glazier encourages me to hope that he can ſkilfully divide.

Example

Example XXI.

" *Dryden's Aſtræa Redux* was *not* entered at " *Stationer's Hall!!*"

Example XXII.

" *Dryden's* " *Mac Flecnoe*" was reprinted by *him* with *ſlight alterations.*

" To gratify *curious readers*, (i. e. curious after *ſlight alterations)* they are (all) given below.

They occupy *two pages*, and are of the following kind:

1 edition - - - - - - - - -	*paper.*
2 edition - - - - - - - - -	*papers.*
1 edition - - - - - - - - -	*to.*
2 edition - - - - - - - - -	*in.*
1 edition - - - - - - - - -	*poppey.*
2 edition - - - - - - - - -	*poppeys.*

To compreſs and epitomize the numerous examples above ſtated, of this intereſting *Canon*, is no eaſy taſk, yet I wiſh to make the attempt.

—— *Dryden*'s name *had been* ſpelt with an *i.*

—— He was born at *Aldwinkle*, but it was *not* the *Aldwinkle*, that *he* ſuppoſed.

—— His original ſtock was from *Cumberland.*

—— His great *grandfather* was *perhaps* called " *Eraſmus*" from his maternal grandfather, *Eraſmus*

Eraſmus Cope, who took the name from *his* godfather, who was the celebrated *Eraſmus*.

—— One of his *ten* ſiſters married a bookſeller; another a tobacconiſt.

—— *He* was *not* a fellow of *Trinity College*; His couſin *Jonathan* was.

—— He was *not* a contributor to verſes in *Cromwell*'s honor.

—— His father was a juſtice of the peace;
perhaps a *committee-man*;
probably a *preſbyterian*.

—— His contract was to give *three* plays per annum,—*not four*,
nor two.

—— The bill for his funeral came to *forty-four pounds*, and *ſeventeen ſhillings*.

—— He gave *Tonſon* credit, on account, for a payment of £268. 15*s*.

—— He had a patent as poet laureat.

—— He had a diſpenſation for the degree of A. M. which (in the original) is obtained by the *favour* of SIR WILLIAM SCOTT, &c. &c. &c. &c.

—— His firſt bookſeller was *Henry Herringman*.

—— He *purged* before he undertook any conſiderable work.

—— He was fond of *fiſhing*.

—— He kept *ſnuff* looſe in his pocket.

—— He wrote in a room on a *ground* floor in *Gerard Street*.

—— He eat at the *Mulberry Garden*—*tarts* with *Madam Reeve*.

—— He wrote the firſt lines of his *Virgil* on a *window*.

—— He did *not* enter ASTRÆA REDUX at *Stationers Hall*.

—— And

—— He reprinted *Mac-Flecnoe* with *ſlight* alterations, which the *curious reader* would *like to ſee!!*

"*Sic itur ad aſtra.*"

And ſuch an hiſtorian is a lanthorn, hung at the tail of the kite—up they go together.

"This it is" (in his own dignified language) "TO DELINEATE THE MAN—to collect, from "ſources hitherto unexplored, whatever con- "tributes to throw new lights upon his CHARAC- "TER, and ILLUSTRATE the HISTORY of his "WORKS!!!

Minutius Felix.

PART

PART THE FIFTH.

CANON V.

Apropos de bottes!

BEFORE I bring forward the examples of this play-fully goſſipping Canon, I would remind the "*curious reader*" of a *ſimile*, which I think would be an excellent poetical motto for it.

As Elijah the prophet, by ravens was fed,
So, the wholeſome clean air is *my* daily bread;
As Sampſon *loſt his* ſtrength by cutting off his hair,
So I recover mine, by going to *Hampſtead*, for the benefit of the air.

The *rithm* is irregular, but the turn of the *ſimile* is uncommonly ingenious.

"*Fluellin*" had a little ſmattering in this figure of "*By the way.*" "There is a river at "*Macedon*; there is another at *Monmouth!*" but *Aircaſtle* in *Foote's* comedy of the *Cozeners*, was an adept in it, who leaves all competitors, except our illuſtrious biographer, leagues and leagues behind him. He is very like him in fanciful garrulities, except that he is groteſque, as well as

as ridiculous; whereas *Edmond* ſeldom laughs (tho' he excites mirth) except a little *ſardonically* now and then, at the "*idle Babbler*" who wrote the "*Purſuits of Literature.*"

Aircaſtle.—"Did not I tell you what parſon "*Prunello* ſaid? I remember *Mrs. Lightfoot* was "by, ſhe had been brought to bed that day was "a month * of a very fine boy—a bad birth—; "for *Doctor Seeton*, who ſerved his time with "*Luke Lancet*, of *Guiſes.*—There was a talk "about him and *Nancy* the daughter;—ſhe after-"wards married *Will. Whitlow*, another ap-"prentice, who had great expectations from an "old uncle, in the *Grenades*; but he left all to a "diſtant relation, *Kit Cable*, a midſhipman "aboard the *Torbay*;—ſhe was loſt coming home "in the channel;—the captain was taken up by "a coaſter from *Rye*, loaded with cheeſe."

Mrs. Aircaſtle.—"Mercy on me! at what a "rate you run on! what has all this to do with "our coming to *London!*"

Example I.

"*Dryden* was born at *Aldwinkle.*

1. *By the way*—"*Fuller, the hiſtorian*, was born at the ſame village.

* I have been fortunate enough to pick up this play, with "*Ed. Malone*" upon the title page; and what is more curious, the following note, with his initials upon the word *Month*.

Qu. If a *Lunar* month, or
a *Calendar* one?

E. M.

2. It

2. It was *not the Aldwinkle, Dryden* ſuppoſed it *was*—but another.

3. *Spellman* calls it "*Oldwinkle.*"

This chain of jumping epiſodes upon the ſubject of "*Aldwinkle*" (commencing at the inſtances I have quoted) pervades upwards of *ſeven pages*, including many laboured notes!

I could not help feeling aſhamed of *Dr. Johnſon*'s inferiority, when I read the Account of this "*Aldwinkle*" in *him*.

"*John Dryden* was born at *Aldwinkle*, near "*Oundle*, in the county of Northampton!"—what a difference!—what a contraſt!—

Example II.

"*Dryden* was educated at *Weſtminſter School*," page 12,—that *excellent ſeminary*, of which *Buſby* was the maſter.—*Buſby* was elected 1638; he was born 1607; *ſtudent of Chriſt Church in Oxford*, 1624; M. A. 1631; and *proviſional* maſter in 1638, in the room of *Lambert Oſbolſton*; he was confirmed 1639—*Oſbolſton* had been rejected by *Laud*. *Buſby* died 1659, April the *ſixth, at the age of eighty-eight* (which is *added*, though *we* might have been informed and *proved* it by *the date* which *he* had given us). *By the way, Locke and South* were *Dryden*'s cotemporaries at *Weſtminſter School*, page 13."

By the way too (mark how prolific this figure is, or as *Johnſon* would have ſaid, how it *pullulates!*) "Thoſe two great men *(Locke* and *South)* quarrelled

quarrelled with *Buſby* in 1659, and publiſhed an account of their differences with him. Ibid.

EXAMPLE III.

He was educated May 11, 1659, in *Trinity College, Cambridge*, under the *tuition* of the *Rev. Mr. Templer.*

N. B. Having been myſelf bleſſed with no Univerſity education, I took it for granted from this paſſage, that each youth had a ſeparate inſtructor, which, of courſe, made the hiſtory of *Templer* intereſting; but a *Cambridge* man, though of another college, told me that what is called a tutor there, is like a viſiting phyſician at an *hoſpital*, who (as *Foote* humours it) " *bleeds* " *the north* and *purges the ſouth*;" that in other words, he takes half the under graduates, or in ſome colleges, all of them, and enlightens them by wholeſale in public lectures, &c. He gave me a technical phraſe for it, which does not occur to me, but I will recover it before my *next* edition; *which* the *bookſeller half inſures* to *me.*

To reſume the *college tutor (non miſſura cutem*, &c.) " *Mr. Templer* afterwards became a DOCTOR OF DIVINITY! and publiſhed a work (the title at length) *in octavo* the ſize is material) A. D. 1673; another 1684, *in octavo*, and ſermons—the date is not annexed.

But I have the *date*, and the *ſize* of the book. The world ſhall have them in my *next* edition, for I will *glean* after ſuch a *reaper* with pride.

Example IV.

" *Dryden* did *not* write in the *Oliva Pacis.*"

That was a collection of poems in honor of the Uſurper.

1. *By the way, (aëro—caſtricè)* " *Locke did* write in that collection."

Then after a hint of the political and religious *cholic* which the diſcovery had given to him, he endangers the reader by the eight *Latin* verſes of this *moraliſt unmaſked,* adding (neatly as a *coup de grace,*) that he was *near twenty-two* years of age when he wrote them! It appears in the verſes that he elevates Cromwell into a *God,* and of courſe a *pagan deity.* Hence the alarm to the *believer!* and the *royaliſt!* But as to the " *pain,*" with all deference, I rather doubt the fact;—

1. Becauſe a writer of *anecdotes* (like a general politician,) delights in whatever is *new*; and I give as little quarter to *Malone*'s feelings upon this topic, as I gave to thoſe of *Dalrymple,* when he deſcribed the horror that he felt at the detection (which I am ſtill incredulous enough to refuſe) of *Algernon Sydney,* as the *mercenary* to *Louis the XIVth!!*

2. Becauſe, if his "*pain*" had *been ſincere,* his philanthrophy would ſave the reader from the peril of ſharing it.

" *By the way,* (ſays *Malone)* though *Dryden* did *not* contribute, others of *his* college *did.*

" *Joſeph*

" *Joſeph Arrowſmith*, &c. &c. &c. four names are given us; one of the four (who would have thought it!) was *Ray* the botaniſt, but " *Wray*," as it was then ſpelt, (which is *very curious*). One *fellow of the College* gave only his two initials: here they are: I. V.—" one *under gradu-* " *ate concealed* himſelf under the ſignature of R. C."

☞ But he has *not concealed* himſelf: *Multa renaſcentur*; and in my office of *gleaner* to *Malone*, I give notice, without parade, that I can fill up thoſe initials. The reader ſhall be maſter of them in my *third edition*,—or perhaps in a little work by itſelf.

Example V.

" Sir *Gilbert Pickering* was *Dryden's maternal great grandfather*."

" He was created a *Scottiſh baronet*."

" *By the way* (this appears to me perfect *Aircaſtle*, and in his beſt manner.) " This title " is frequently called (with *ſuperfluous preciſion*) " *Baronet* of *Nova Scotia*." The fact reſpecting the inſtitution of *baronets* by *James the Firſt*, is then told; from which it appears that an *Engliſh baronet* may as well be called a *baronet of Ulſter*, as the latter *Scottiſh baronet* be called a *baronet* of *Nova Scotia*:" and ſo he may, and we knew it before, but not ſo *well told*.

" Hoc *benè* cum *narras* incipit eſſe *tuum*."

Example VI.

Sir Gilbert Pickering ſat in *Cromwell's Houſe of Lords.*

By the way, " that houſe conſiſted of *ſixty-two.*
" But not more than *forty-two* of them ſat !!"

Example VII.

" *Dryden* is *ſaid* to have been one of the *Committees* againſt the *Malignants.*

" *By the way*—then we are told, very much in detail, what theſe *Committees* are.

" Then, (after all) " that it is *probable*, his " *father*, (not he,) was a *Committee man.*

By the way, " if he (the ſon) *was* a Commit-
" tee man, I am *willing* to believe," ſays *Edmond*, (with a generous credulity) " that he
" reſtrained and qualified the exceſs of others—
" for he had much good nature and philan-
" throphy."

Example VIII.

" He, *probably*, for ſome time, *lodged* at the houſe of *Herringman* the bookſeller.

By the way, this *Herringman* lived in, what *then* was called, the *New Exchange !*

Example

Example IX.

" At *Charlton in Wiltſhire*, he wrote his *Eſſay on Dramatic Poeſy*."

By the way—then we have *all* the *Engliſh* writers upon the Art of Criticiſm before *Dryden*, with a ſubdivided *apropos*, which is not a little curious—" *Bolton's Hypercritica* (one of theſe prior works) " could give no inſtruc-" tion to the poetical ſtudent before *Dryden*'s " work appeared"—" why not"—" *becauſe* " though WRITTEN in 1616, it was not PUBLISHED before 1722!!

If there ever exiſted a home thruſt in a logical conſequence, it is here.

Example X.

" *Dryden* was *Poet-Laureat*:" agreed.

" *By the way*—the name of *Laureat*" (" pho! " what ſignifies *the name!*" ſays my ill-natured and ſnarling friend) " *the name*—I ſay—of " *Laureat* (*Malone* proceeds, and *the Cynic* leaves the room) " ſprung from degrees in the *Uni-* " *verſities*, where the *laurel-wreath* being pre-" ſented in ceremony to the new *graduate* in " *grammar*, which included *poetry*, he was af-" terwards called *poet-laureat*."

" *By the way—poets laureat in Straſburgh* were *laureated* as follows."

Then comes the form, *word for word*.

Then we have the hiſtory "of *Henry* de *Avranches*, the king's *verſifier*."

"This *Henry* had an annual ſtipend of *ten pounds per annum*, from Henry III."

"*By the by*, — *Chaucer* "*perhaps*" was *not poet laureat*."

Here we have an excellent key to the word "*perhaps*;" a word, in general, too familiar to the modeſt humility of this profound and ſagacious writer.

"It is acknowledged (he ſays) that none of the publiſhed grants to *Chaucer* were made upon account of his poetical talents—and that *Skelton*, deſcribing him with great particularity, ſays "he wanted nothing *but* the *laurel*." "*Therefore* (ſays *Edmond*) I have ſaid "*perhaps*"—— which he gives in *Italics*."

Yet he adds, in a ſubſequent page, that in *Dryden*'s patent, *Chaucer* is deſcribed as one of his predeceſſors, which (as the patent bore date, A. D. 1670, and we are now in A. D. 1800) ſeems a good authority that a patent of *Chaucer*'s appointment could *then* have been found (or proved in ſome other way) though it may have been loſt or miſlaid between that period and this.

Malone proceeds.

"*Andrew Bernard* was *poet laureat* in the reign of *Henry VII*."

"*By the way*, he was *blind*,—and he had a ſalary of ten *marks*."

N. B. Says one of my ſons—a very arch little critic-i n-embrio—"*By the way*, Papa! how came

"it

" it that *Bernard* ſhould have only ten *marks*,
" when *Henry de Avranches*, who lived as far
" back as the reign of *Henry the Third*, *had a*
" ſalary of ten *pounds!*"

This *cavil* (though it was rather ſmart) I introduce (as *Malone* ſeldom introduces other cavillers) " *ut exiret*"—I rebuked the boy's flippancy, and ſent him out of the room.

Apropos—(to reſume the *negative hiſtory* of *laureats*) " *Churchyard* was *not* poet laureat—*Daniel* was *not* (though *Wood* ſays he was) *Drayton* was *not*."—This may be called (in *Johnſon*'s phraſe, above commended) a *negative Catalogue of Laureats*—which is *very intereſting*.

Example XI.

What is now coming is the only inſtance of *true* and *perfect wit*, that I ever ſaw in *Malone*; for though a writer in proſaic fancy almoſt poetical, he is not a *ſayer of good things*.

But you will ſee how *arch* he *could* be if he *choſe* it—Of *his* wit it may be ſaid, " *non dëeſt ſed abeſt*."

By the way " when *Dryden* was made *poet*
" *laureat*, *Edmund Earl of Mancheſter*, was *Lord*
" *Chamberlain*. And whether he paid as much
" attention to the Muses as to SUBLUNARY LADIES
" (for he MARRIED FIVE WIVES)—I have not
" been able to ASCERTAIN."

A witty companion of mine (who *hates* a good thing, if it is not his own) looked yellow when

I read him this *Attic* alluſion, was evidently piqued —and vented a little ſpleen upon it, by aſking me " what *analogy* there was between the *conjugal* " *duties* of ſuch a *marrying* earl—and a poet's " attention to the *Muſes*—*unleſs* in the *number* " of the wives!"—" I would therefore," ſaid he, (and like many of *Shakſpere*'s modern editors) alter the paſſage *a little*—to make the wit intelligible—and would inſert—*meo periculo*—(amongſt the *emendations* in the ſecond part of the firſt volume) this *erratum*.

" FIVE WIVES."
" For FIVE—read NINE!"
" the number of the Muſes!"

EXAMPLE XII.

Or the *chef d'œuvre* of the *apropos*.

" *Dryden* wrote the celebrated Ode upon *Saint Cecilia*'s *Day*."

Mark! what a dazzling blaze of hiſtorical ſcience this one ſpark will produce, and ſcience perfectly unconnected with *Dryden*'s merit!

" *By the way*—*Saint Cecilia*, &c. &c. then we have the legend of that ſaint in detail.

We are told " that it was the *Golden Legend* of *Jacobus Januenſis*."

Next, " that it was the foundation of *Chaucer's Nonne's Tale*—which *by the bye*, (ſays *Malone*) though *Chaucer* inſerts it amongſt his *Canterbury Tales*, was *originally* intended for a *diſtinct work*.

" 1. It

" 1. It is mentioned by *Chaucer* in his " *Legend of good women*" as the " *life of Seint Cecile.*"

" 2. It's introduction is that of a *writer*—not *ſpeaker.*"

" 3. In all the manuſcripts (except one of middling authority) that writer is called the unworthy Son of *Eve. Therefore not the* Nun.

Q. E. D.

To reſume *Cecilia* " her claim to the invention of the *organ* is queſtionable.

" *Dryden* thought it clear of doubt.

" So did *Chaucer.*

" So did *Congreve.*

" So did *Brady,—Biſhop* and *Yalden.*

" *Doctor Burney*, however, cannot find of the *organ* a more ancient proof, than *Julian the Apoſtate's Greek Epigram.*"

A. D. 364.

" But the *water-organ* was invented thirty " years *before* Chriſt.

" The original idea was *Plato*'s, who invented " a water clock, which told the hours by the " ſound of flutes, modulated by water!!"

☞ Put a nymph into the water, and I know a Duke who would be at the expence of it.

" *Powell (Doctor Powell)* ſays, that ſome affirm " *King David* the inventor!"

Then we have another *legend*, importing " that *Cecilia* invited an *angel* by the charms of her muſic."

" That *Hughes* alludes to it, in eight verſes " (copied by *Malone*).

That

" That *Addiſon* altered the hiſtory into that of a lover, changed by *Cecilia* to a ſaint,—*in ſixteen* verſes, printed at length.

" It is true that *Raphael* painted her, at *Bologna*, as playing on a regal or *portable organ*."

But now for a more ſtriking proof, though, " *under ground!*"

" *Miſs Wren*, daughter of *Sir Chriſtopher*, is " repreſented upon her tomb, in a vault *under* " *St. Paul*'s, in the character of *St. Cecilia:* ſhe " is playing on an *organ*, with an angel holding " (or as it is more elegantly expreſſed by *Malone*, " *ſuſtaining*) her book!!"

By the way,—*Bede* ſays " that in the dedicated " church to her, at *Rome*, VELBROND, AN ENG- " LISHMAN, WAS ORDAINED BISHOP OF FRIESLAND, " BY SERGIUS THE POPE, A.D. 696!!!!"

EXAMPLE XIII.

" *Dryden* was deſired in Auguſt, 1697, by the Stewards of the *Anniverſary Muſical Feſtival*, to write a ſecond Ode, to be ſung at the celebration of *St. Cecilia*'s day."

" *By the bye*,"—*Muſic* was in a very low ſtate, &c." Then we have the *general* ſtate of *muſic*, in *England*, in the middle of the reign of *Charles* the IId.

In particular we have JOHN BANISTER's humble efforts, who was LEADER of the KING'S BAND, and the firſt ENGLISHMAN who was famous upon the VIOLIN!!

" The

" The SALARY of JOHN BANISTER was TWENTY " PENCE a day! and he had *fifteen pounds two* " *ſhillings and ſixpence* for his *livery!*"

" MATTHEW LOCKE had the ſame."

" JOHN BANISTER had a CONCERT."

" An account of it is annexed."

" A ſhilling was the admiſſion-payment."

" The audience CALLED FOR WHAT THEY PLEASED!!"

[Whether intellectual or animal food, is not explained.]

In a note, we have " JOHN BANISTER's adverti-ſements."

Then we have the account of BRUTTON's CONCERTS! in ſhort, the muſical hiſtory of that period! " And why!"—becauſe *Dryden*'s Ode was to be SUNG at the Anniverſary of St. Cecilia's day!!!!!

The next branch of the ſubdiviſion is the *Anniverſary day.*—

We are told of *Cecilia's* muſical champions, who formed a ſociety of gentlemen.

We have the hiſtory of *all* her feſtivals, including that of TAVERNS and PUBLIC HALLS, and their anniverſary dinners, perfectly unconnected with muſic!

We have the uſe of them, for *lotteries*, for *dancing*, and FUNERALS!

We have the mode of conducting ſuch funerals, accurately deſcribed!

Then we have *St. Cecilia* again, not only at *Stationers' Hall* (which alone gave riſe to the digreſſion) but elſewhere.

We have next the *firſt Ode* for *St. Cecilia's Day*, by *another poet*, and ſet by *Purcell*.

We have the words at length, which are execrable;—an account follows, of other poets, and an ode by *Tate*, is copied only to be ridiculed.

We have a *Liſt* of all the odes in ſucceſſion; of their *authors* and *compoſers*; not only before *Dryden*'s age, but from thence to 1708, when *Pope* wrote his Ode for the ſame feſtival.

Then we find that upon *her* day, *other* muſic was performed.

We have a general epitome of all the *Saint Cecilia*'s Days, in *Europe*,—given by *Motteux*, *Dryden*'s friend.

We are told in that epitome, "that whilſt the company were at the table, hautboys and *trumpets* played ſucceſſively.

Upon the hint of theſe *trumpets* we are introduced (by the gentleman uſher of *all* great men) to "*Shore*," with high compliments to him for playing tunes that were *flat*, with all the ſoftneſs imaginable, upon that inſtrument, though it was deſigned for a *ſharp key*.

"*Shore* was *Colley Cibber*'s father-in-law. His "daughter was inſtructed in muſic by *Purcell*. "She won *Colley*'s heart by ſinging and playing "upon the harpſichord.

N. B. How very like *Aircaſtle*'s Epiſode of the intended marriage between *Dr. Seeton* and *Miſs Lancet!*

Reſuming *Saint Cecilia's day*, we have the ſermons and preachers in chronological proceſſion.—

We

We have the *names* of the individual *Stewards*, who officiated in regulating and conducting the performance of *Dryden's* Ode.

We are told *why Purcell* did not *refuse* to compose the music, viz. BECAUSE HE WAS DEAD!

It is then affirmed, in the text, that *Purcell's* admired epitaph is *Dryden's* work.

But in the note we are afflicted by a *remark*, "that *Hawkins* does not ground *satisfactorily* this *conjecture*;" which indeed, at length, and very much at length, is refuted.

Another *negative composer* of the Ode was "*Matteis*"—and for the same reason—*that of his death!*

But it must not be overlooked, that he composed the Ode of the *former year*, and was *then alive*. This makes it necessary to give a little sketch of *his life*, and *musical estimation*.

Turner's life is added, because he gave the music to *another* Ode in 1685; therefore *Malone* —thought—he *might* have composed this Ode of *Dryden*.

The Ode, in truth, was composed by the celebrated *Clarke*, whose life and advertisements of this very Ode are annexed, with an accurate account of his talents and misfortunes, extracted from *Dr. Burney's* entertaining book.

So that we have *Clarke's* life, because he composed this very ode—The memoirs of *Nicola Matteis*, because *he* composed the Ode that preceded this—And the history of *Turner*, because, though he

he *did not* compoſe *Dryden*'s Ode, *Malone* thought he *might* have compoſed it!

This reminds me of *Lardella*'s funeral. On the *rumour* of her deceaſe, the dead march is diverſified occaſionally by the hope that ſhe is alive, *in a jig*, or by the doubt between her death and life; which produces a kind of ſceptic movement—but the *funeral* proceeds, and theſe are only its *varieties!!*

To reſume *the Saint*. She was again ſet to muſic in *Dryden*'s words by *Clayton*, whoſe advertiſements and character, as a bad muſician, are annexed.

Then we come to *Handel* 1735!!

All this in DRYDEN'S *life!!*

It is the admiſſion ticket of a ſhilling at *John Baniſter*'s concert, which enabled the company "TO CALL FOR WHAT THEY PLEASED."

Minutius Felix.

PART

PART THE SIXTH.

CANON V.

A Biographer ſhould refute errors, and eſpecially if they are trivial.

In *Malone*'s advertiſement, this *laſt* (but *not* the *leaſt*) of *Dryden's* hiſtorians, declares, with all due ſolemnity, " that on reviewing the re-" ceived accounts of the Life and the Writings, " he found ſo much inaccuracy, that he reſolved " *ſoon to take nothing upon truſt*," but conſider the ſubject as *new*. He tells us " that he has cleared " away *error and confuſion*."

Unfortunately, this *anathema* upon *all* before him, in the ſame career (like that of the new hair-dreſſer, who laments, with generous pity, the miſconduct of your head before you ſent for *him)* attaches itſelf, in part, upon the celebrated writer of the ſame life, *Dr. Johnſon*, deceaſed. But that he *is* " deceaſed," can alone account for it; for I doubt whether *Malone*, doughty as he is, would have written theſe comments (like a waſp's tail in the noſe of a giant) upon ſo irritable a ſuperior in literature.

It is curious, however, to ſee with how much urbanity and addreſs the cenſure (which is a death's

death's blow to his credit) is inſinuated and ſoftened.

He firſt copies *Johnſon*'s character of *Dryden* word for word, *in ten pages and a half!* alledging, "that he does it as an act of juſtice to his "author." This in the advertiſement.

Then opening his own work, by which all clouds are to be diſperſed!

("quod optanti *Divûm* promittere nemo
"auderet.———)

he tells us, "that *Johnſon*, at an early period, gave up the purſuit in *deſpair*."

Then he beſtows a laviſh encomium on that great man, accompanied by a remark, for which *Johnſon*, if living, would not have thanked him, viz. that "*he made no preparation* for the work— "that he was not in the habit of extracting from "books, and committing thoſe facts to paper, "upon which *the accuracy* of all *hiſtories depends*."

"That he was even *leſs* inclined to examine *regiſters* in Offices of Record, or in the public repoſitories of manuſcripts, which he calls (with an *ardens verbum*, not likely to conciliate thoſe who do the honors of them) "*Sepulchres of Literature!*"

"That he entruſted himſelf to his own memory, engrafted upon the *dates* and *incidents* of preceding biographers, whoſe accounts of *Dryden*'s Life and Works, in fact, were nothing but a tiſſue of inaccuracy, error, and falſehood."

Then

Then comes the " *tanto promiſſor hiatu*; and gives you a bird's-eye view of the new ſcene that is to be formed or enlightened by *him.*

You ſhall read his own gallant promiſe; and ſhall then, with me, exemplify it's due performance.

" By the aid of *original* and *authentic* docu-
" ments, to rectify misſtatements—to *illuſtrate*
" *the hiſtory*—to *diſpel the miſt* in which it has
" been involved"——

We ſhall find that he is no " *idle babbler*" (as he calls one of his pitiful adverſaries (page 3.) but that he is a *man of his word.*

Example I.

" The *ſuppoſition* that he was born the 9th of Aug. 1631, is *not* made out upon *ſatisfactory evidence.*"

He then *confutes every thing*, and ſettles nothing —*diruit non ædificat*—but he ends in conſoling us with *his* oracle, which is, " that—after all—the time of the birth muſt remain in *obſcurity.*"

So that a *general obſcurity* is here ſubſtituted in place of an *erroneous hypotheſis*; which is clear gain to the cauſe: for though it is *fumus ex fulgere*, yet ſmoak is better than a falſe light.

Example II.

" *Dryden* was not himſelf aware (but his biographer is) that *Lord Exeter* had *no* eſtate, (though *Dryden* ſaid that he *had*,) in the village that gave him birth."

" *Tradition* aſſigns the honor of his birth to *Aldwinkle All-Saints*, in which *Lord Exeter* had *no* eſtate. In the neighboring village of *Aldwinkle St. Peter*'s he *had* an eſtate."

He then gives the ſuppoſed *grounds* of this *traditional* opinion, which do not appear to ſatisfy him; and are, in truth, flimſy enough: but he adopts the *concluſion*.

In the next breath he ſays, " that *but* for the poet's reference, (which he has in a material branch of it himſelf refuted) " *he* ſhould think him born at another place, *Tichmarſh*, becauſe his father had reſided, and his maternal grandfather had a ſeat there."

It reminds me of the poor client in *Terence* —" *Incertior quam fui.*"

Example III.

" *Dryden's* family had migrated from *Cumberland*, but not from the county of *Huntingdon*, as *Dr. Johnſon* had ſuppoſed."

He accounts for it, with curteſy and politeneſs, to the aſhes of this " *tremendous Companion*," (as

(as *George Garrick* well deſcribed him). He pulls off his hat all the time—as I remember to have heard that *Sir Charles Hanbury Williams* did, when he paſſed the houſe of *Pope*, adding fear to reſpect, in this humorous quotation from *Sir John Falſtaff*, by the ſide of *Hotſpur*—" I am " afraid of that *Gunpowder-Percy*, though he be " *dead.*" In *Malone*, who may be entitled " *ſans peur*," it is the generous habit of deference to a very inferior critic, but his perſonal favorite.

He tells us, that " *Johnſon* was *probably* miſled by *Dr. Birch.*"

N. B. After ſome other very hard blows, and which take away all credit from his work, (if conſidered as an *authentic* hiſtory of the Life it *profeſſes* to delineate) he is in proportion *more* civil to him than before, he calls them " *ſlight inaccuracies*," and ſays that ſuch " *trivial errors*" diminiſh nothing from the value of his *lives*, and are " SPECKS, &c." in which he may be right, " but" (ſays my *Cynic* to me, who will for ever intrude) " he cannot blow hot and cold." If they are SPECKS in " *Johnſon*," if they are *tri-* " *vial errors*," and " *ſlight inaccuracies*," what " becomes of *your* favorite, this *Malone*, whoſe " *detections* are idle and ſuperfluous, if the *errors* " detected and reformed are inſignificant?"

" Not *idle*, even if *ſuperfluous*" was my immediate anſwer—" for the *labor ineptiarum* is unremitted—Theſe *nugæ* are *difficiles*, and the *operosè nihil agens*, has not a vacant hour—any more than *Mr. Pitt* or my *Lord Grenville.*

But *can* it be *ſuperfluous* to make the "*curious* "*reader*" happy, whom it GRATIFIES, according to the report of his *caterer*, to acquaint him, that, in the *firſt* edition of *Mac Flecnoe*, the ſatyriſt had written the word "*papers*," and corrected it himſelf into the word "*paper*" in the *ſecond!*

EXAMPLE IV.

"*Sir Eraſmus Dryden* (of whom we have heard ſo much) DIED MAY THE THIRTEENTH, NOT MAY THE TWENTY-SECOND—*as ſaid on his* "*tomb-ſtone*—(in Italics) *Hiſtory of Northamp-* "*tonſhire.*"

"He was Batchelor of Arts when he was *near twenty-four, at Oxford.*"

But the alert and vigilant *ſuſpicion* of ingenuity is alarmed.—

"I SUSPECT (quoth *Malone*) he was bred originally at *Cambridge:*" without one reaſon aſſigned, or even inſinuated, except that he was made Batchelor of Arts, at *Oxford*, when he was *near twenty-four!*

EXAMPLE V.

Dryden was *not* the writer of the Epigram at *Weſtminſter School*, which, it has by *ſome* been aſſerted, that he wrote——

"*Lympha pudica, &c.*"

Why

Why not — " *becauſe*, when this epigram was " firſt publiſhed, little *Maſter Dryden* was but " *three* years of age." But as that circumſtance was not proof *enough*, he adds " that in that very publication *Dryden* is excluded, *becauſe Craſhaw* is there made the writer of this identical epigram.

Example VI.

" It has been *ſaid* that he took no degree in the Univerſity of Cambridge.

" That is not an *accurate ſtatement*—he took the degree of *Batchelor* at the regular time; and *in* 1657 was made master of arts."

In the *note* upon this *direct* and very *oracular* aſſertion, we are told, " that he is *called* " *Maſter of Arts*" in the *patent* which creates him *Poet Laureat*, and which bears date 1678—a title, which it is (by ſound and legitimate reaſoning) *inferred*, that he *could* not have aſſumed if it had not been due to him—as he would then have been at once and with eaſe confuted.—

" But ſtill, why at Cambridge? and why in " 1657?—You admit, (as he does,) in the ſequel " of the note, that he is *not* in the *Univerſity* " *Regiſter*, nor in the *Oxford Faſti*—yet he " is left, and by you, in full poſſeſſion of A. M. " conferred upon him at Cambridge, and in " 1657!!" Theſe are not *my* words, but thoſe of *the Cynic*.

They are here prophetic; for ill-nature will ſometimes be ſagacious.

In the note, page 553, upon *Dryden*'s *Patent*, " he ſays, that AFTER THE SHEETS WERE PRINTED OFF, he went on with reſearches, where he entertained any *doubt*."—" But you had *no doubt* " as to the *Univerſity* and the date"——(replies the *Cynic.)*—" Yes, I had (ſays *Malone*); for I only REASONED from the deſcription of the *Patent* —" why ſo? for it proves " neither place, nor time."—It is enough, replies *Malone*, that *I did* form that *inference*.

" It is now done away; and it comes out, " that he was *not* a Maſter of Arts, made at " *Cambridge*, or *Oxford*, *at all*, and *conſequently* " *not* in 1657; that he was created A. M. by " diſpenſation from an Archbiſhop in 1669 !!!"

So that what he calls *inaccuracy*, and confutes (by a *poſitive aſſertion* at firſt, and then by a *doubt*,) becomes *perfect accuracy*, and is confirmed by the *detector himſelf*.

But ſtill he is of uſe to the cauſe of *truth*, and ſtill he *detects*.

For he may reaſon thus with preceding *biographers*, who *withheld the univerſity*'s degree.

" *You* had *negative teſtimonies*, before I took it up, and gave you *poſitive* ones. *You* had no *reaſon* to believe yourſelves in the right."

" But you *are* in the right upon the weight " of arguments and of documents, which *you* " never *did*, nor *could* have reached."

EXAMPLE

Example VII.

" *Dryden*'s property was *not* ſituated in *Tichmarſh*. It *was* in *Blakeſley*, or *Black Ooſely*, ſo called becauſe the river *Ooſe* ran through it!"

Example VIII.

" He did *not* leave *Cambridge* from an apprehenſion of being expelled.

" It is a *lampooner*'s aſſertion.

But when a man's name is up, he may lie in bed; and this eminent writer may diſpenſe with his own rules *ad libitum*.——Thus he gives to his hero a *fat* and *ſhort figure*," becauſe a *lampooner* calls him " *Poet Squab!*"; and he accredits other lampoons when it ſuits him.

This, vulgar and profane obſervers may call verſatility and caprice: I call it the dignity of a ſuperior mind.

Example IX.

" *Sir Gilbert Pickering* was *not* a military commander.

" His younger brother, *John Pickering*, *was*. *He (John)* was a *little man*, who died in *Devonſhire* of the *new diſeaſe*, as it was then called!!

Example X.

" *Dryden* is *ſaid* to have been Clerk or Secretary to *Sir Gilbert Pickering*, and a *Committee-man.*"

This too comes from a *lampooner*, and ſeems to be refuted; for he adds, that *Villiers*, (another *lampooner)*, with " *more probability*," makes *his father* a *Committee man.*

" But if he *was* (which leaves the point in doubt) he was a merciful one, becauſe he was a good-natured man."

Example XI.

" He is *ſaid* to have been ſucceſſively " for the " *Anabaptiſts*, and for the *Independents.*"

The *lampooner* again!

But *Malone* accredits him, and thinks it *probable* from his family connexions.

Example XII.

" *Herringman* entered three Poems
" by *Marvel*, *Dryden*, and *Spratt*,
" at *Stationers Hall.*"

Now for the detection!

The work is publiſhed *(in quarto.)*

" *Not* by *Herringman*, but *Wilſon.*
" *Waller has* a poem in it.
" *Marvel* has *none!*

The

The beauty of this *detection* is, that *Malone* himself had *supposed* them printed separately, and therefore *asserted the fact*—which he *disproves* in the note, by discrediting the evidence.

Example XIII.

" He has been represented as a mere drudge under *Herringman*.

" His *property* refutes the assertion—but it is *probable*, that he lodged at *Herringman*'s house!"

Example XIV.

" He was married, as *Dr. Johnson* has observed, —" with circumstances not very honorable to either of the parties."

" This charge, arising *from a lampoon* of a *subsequent* period, *ought* to be consigned to oblivion."

Here a *lampooner*'s calumny so offends him, that he only *alludes* to it, and passes on to the *order of the day*—not condescending to refute, or to particularize the imputation—This, in such a lover of discussion, is the amiable abstinence.

" parcentis viribus atque
" extenuantis eas consultò!"—

In short, whatever *Malone* does; or omits to do, I must compare him to the lady in *Ovid*.

Illam quicquid agit quòquò vestigia vertit.
Componit furtim subsequiturque decor.

It

It *becomes* him to *adopt* a calumny—it *becomes* him to *deſpiſe* it—it *becomes* him to be *ſilent*—it *becomes* him to be *eloquent*.

facit omnia *bellè*.

Example XV.

Another blow at *Johnſon* (and blow *inferred*, which is blow the heavieſt.)

"The whole ſtory of the funeral is a fable, ſo far as relates to the ſuppoſed indignities, the riot, and the conduct of *Lord Jefferies*."

This tale he deſtroys over and over again, in all its *hydra*-forms.

Compariſons are odious. But I muſt here (though it may ſeem invidious) contraſt him with *Dr. Johnſon*; and I cannot (as *Virgil* often does) compromiſe the wreath, but muſt give it excluſively to the generous *Malone*—though I know it will diſtreſs him to riſe at *Johnſon*'s expence.

Johnſon relates the ſubſtance of the tale, but only *once*, inſtead of purſuing it, with *Malone*, into all it's various editions. He then apologizes for inſerting it, when there is no credible authority for it. The apology is *due*; and the more, as it is a very *improbable* tale at the beſt. But what *is* the apology? Such an inſtance of *logic half aſleep*, that *my daughter* (I would not ſo degrade *my ſon* as to conſult *him*) would play with it.

He

He calls it "a *wild ſtory*, at the end of *Congreve*'s Life, by a writer of *he knew* not *what credit*; but he finds the account in a *biographical dictionary!* from which he copies it—in four pages and a half.

He then ſays, "it appears with *no great evi-* "*dence*"—but—he *can doubt it's truth no longer*; having been twice INFORMED (he does not ſay by whom (that there is in the REGISTER of the COLLEGE of PHYSICIANS AN ORDER RELATING TO DRYDEN's funeral. What then? (ſays *Fanny*, my daughter, "does *that* prove the *reſt* of the tale to "be fact—ſuch as the whim of *Lord Jefferies*, "and his rakiſh companions—the viſit of the "widow—the oath at her bedſide, upon his knees "—the lady's fit—her "*no! no!*" converted into "*go! go!*" by that inſidious *oral* editor, the Peer "—the order for the embalment—the apology "to the *Biſhop* for the attendance of the choir "with no corpſe to bury—the fool-born jeſt of "the peer—the undertaker's menaces—and "Mr. *Charles Dryden*'s challenge !!"

Half the lies of the world by *Johnſon*'s reaſoning would obtain credit, and the worſt of them would ſucceed the beſt, for they have generally the better to deceive, ſome infuſion of truth. It happens, that what is accredited by the reporter from the college, not only is a mere *part* of the tale, but a part which has not the leaſt *uniſon* with any of the incredible and humiliating circumſtances, but is of an oppoſite nature and *key*.

How ſuperior is the conduct of *Malone!* He cuts off at once every head; and with *his* club the *Hydra* combats in vain. *His* only and glorious fault is, that he kills her *too well*, and, like *Achilles*, ties her to his car; or, like *Alexander*, (for though I am not a poet, I love a ſimile)

" When *thrice he ſlew the ſlain.*"

Example XVI.

" *Johnſon* is *miſled* by *Langbaine* in the order of *Dryden's plays.*

" And how miſled?"

" He followed him, without obſerving that he had arranged them *alphabetically!* Was ever *dormitation* of *Homer* like this?

Example XVII.

" *Dr. Johnſon* does not ſeem to have known," (where then muſt his eyes have been? ſays my Cynic, with ill-nature, and rudeneſs united) " that a liſt of his plays in their juſt order of time is given by the author himſelf, and with a direct advertiſement announcing it." That liſt is in *Dryden's works*, known to *Johnſon* of courſe, as well as to *Malone*; yet, the latter alone annexes it, and improves it, by additions.

Which is the ſuperior biographer of the two?

Example

Example XVIII.

" His contract was to give *three* plays in one year.

Not *four*, as *Dr. Johnson* ſaid.

Nor *two*, as reported by *Cibber*.

The *memorial* proves it was *three*."

It is annexed,

with a hiſtory of it,

and thanks to the communicator.

Example XIX.

" *Johnſon* ſays (yes, and confidently too) " that he publiſhed *ſix plays in one year*. " It is cer- " tain"—are the words of *Johnſon*; and he deduces a very marked inference from it, in *Dryden*'s honor.

This, *Malone* proves to be abſolutely falſe, and without a colour of truth.

Example XX.

" It has been *ſuppoſed*, that he ſucceeded his predeceſſor *Davenant immediately*—as *Poet-Laureat*.

But it was IN SIXTEEN MONTHS AFTERWARDS! though with all the arrears!"

Example

Example XXI.

" He did *not* owe the laurel to *Sheffield*, as " *Johnſon* conjectured—*miſled* by *Dr. Birch*." poor *Johnſon!*

Example XXII.

" *Johnſon* thought in *Howard*'s quarrel—— there was a myſtery, " ſomething not eaſily " explained."

" There is no difficulty at all" (ſays *Malone*); and cuts the knot with his accuſtomed abilities.

Example XXII.*

Dr. Johnſon ridicules the application of the *Rehearſal* to ſome of *Dryden*'s plays, becauſe *they* were not publiſhed at the time. I confeſs, that before I read *Malone* upon this topic, I could not help feeling aſtoniſhment at the ridicule of *Dr. Leviathan*; becauſe, the paſſages themſelves in theſe plays, and the obvious deriſion of them in the *Rehearſal*, proved the intention of the Satyr, and pointed it's application. A common reaſoner (ſaid I to myſelf) ſhould have inverted the argument, and preſumed from the internal evidence that ſuch plays had been publiſhed.

But *Malone*, in his maſterly way, makes an end of the *doctor*, and ſets up me, by a *demonſtration* of two facts, which *Leviathan* overlooked. *Firſt*, the later edition of the ſame play; and

and *secondly* a miſtake, as to the real date of the other publications to which the doctor alludes.

It may be ſaid, that I am here making a quarrel between two friends; and the more ungenerous, becauſe one of them is dead. I deny it; for I give *Malone* ample credit as the moſt gentlemanlike executioner I ever knew. His conqueſt over his predeceſſor is a perfect ſpecimen of urbanity, and may be annexed without ſhame to the *Courtier* by *Caſtiglioni*, or to the dancing maſter's *Graces* of the immortal *Cheſterfield*.

Example XXIII.

"*Gildon* ſays *inaccurately*, that favourite poets in theſe days had *forty ſhillings a week* to keep them in theatrical pay."

"That (ſays *Malone*) who is an excellent arithmetician, would have been SIXTY POUNDS PER ANNUM!" And ſo it would!

Whereas *Dryden* had *three or four hundred*. As the memorial *proves*—and ſo it does!

Example XXIV.

Milton's ſervant-maid is called from the tomb, and proved guilty of a miraculous falſehood, in her depoſition reſpecting the day of *Milton*'s death.

"He died," ſaid the maid, "on a *Sunday*, about a *month* before the *date of her depoſition*, which carries

carries back his death to the *15th of November:* but 1ſt. he was buried the 12th (of itſelf a good reaſon againſt the death upon the 15th!) and in the *next place* he died upon the 8th!!

Example XXV.

Pray obſerve this *acme* of logic!

" It is *not* true that Sir *John Denham* brought " a wet ſheet of *Milton's Paradiſe Loſt* into the " *Houſe of Commons*, and was there laviſh in " it's praiſe; yet that with ſuch a book *Dry-* " *den* had no acquaintance, till two years after- " wards; and that almoſt the whole impreſſion " lay upon the bookſeller's hand."

As I conſider the *detection* of this complicated lie to be unrivalled and unparalleled, I conjure the reader to be " *all but his attention dead,*" whilſt he accompanies the dignified, the correct, and cloſe argument of this *Logician* (which, as *Addiſon* well obſerves, every *Hiſtorian* ought to be.)

" Firſt—from the nature of printing, Sir *John* " *Denham* could not have obtained poſſeſſion of " the *wet ſheet* as he had no intimacy with " *Milton*—(" perhaps, he knew his *bookſeller*, ſays my *Cynic*,—but this does not merit an anſwer. Let us proceed.)

2. " In 1667, when the poem was *probably* (too modeſt a word in that place!) *Denham* was ——OUT OF HIS MIND!"

3. Sir

3. "SIR JOHN DENHAM WAS NEVER IN PARLIAMENT !!

4. "*Dryden* was *Milton*'s friend.—How then could he be ignorant of his friend's book, though *Sir John Denham*, who was not his friend, brought it *wet* from the Houſe of Commons?

5. "THIRTEEN HUNDRED COPIES were ſold, when, according to the anecdote, the *impreſſion lay upon the ſhelf.*"

After this incomparable ſpecimen of DETECTION, who is the man that will ever impoſe upon the world again, during *Malone*'s life? (whom God preſerve). The *Irelands*, father and ſon, may well tremble before him; though, by the way, he was *too civil* to *them*, and has made them of too much importance.

CAPELL, whoſe name, with exquiſite humour (and here again I diſcern the wit, if provoked) he has printed in the old hand, ſleeps in the calm oblivion that is due to him, though much of his black-letter and *pedantic* diligence has found it's way into the works of thoſe editors, who have laughed at him ſo well—but improved of courſe by them, and (by their knowledge of the world) refined into beauties of erudition, for which, of courſe, *he* has no credit.

The "*Non-conformiſt Parſon*," as (with equal powers of ſatyr, in a word) he denominates *Dr. Kippis*, would be reprobated, if alive, by two or three cuts at him in *Dryden's Life*.

And the *idle babbler*, who wrote the *Purſuits of Literature*, ſinks in the fund of his character as heavily as *three per cents.* would fall, if news arrived, that *Buonaparte* was a maſter of *Italy*, *becauſe Malone threatens him with an attack!!*

Minutius Felix.

THE

THE

MALONIAN GLEANER's

EMENDATIONS and ADDITIONS.

" Μη νεμεσᾷ Ζαιοισι;"

THEOCR.

" *SINCE the foregoing ſheets were printed off*" (by Mr. Smeeton, of *St. Martin's Lane*) " *I went* " *on* (as the *Reaper* ſaid before me) *with my* " *reſearches, when* I *entertained any doubt*;" and my later diſcoveries are the moſt curious part of this work.

CANON I.—EXAMPLE I. page 8.

" LYSIDEÏUS"—(in the *fictitious* Dialogue upon Dramatic Poetry)—meant (or "*ſhadowed*") Sir Charles *Sidley*—" SIDLEY,

" SIDLEYIUS,

" LISIDEIUS.

I have ſtudied this anagram, with unremitted aſſiduity, *ſince the other ſheets were printed off*; and flatter myſelf, that I can dethrone it, without prejudice to my hero's fame—perhaps, with

a new ſprig of laurel for him, upon account of ſuch a conceit, and ſo defended.

" *Cæſar* } could ne'er be wrong but with juſt cauſe."
Malone }

To be *ingeniouſly miſtaken*, or *acute* in miſ-*apprehenſions* is the excluſive talent of great and ſuperior minds.

The reader will not forget, that, upon the difference between SIDLEY and SEDLEY, the life and ſoul of the imputed *anagram* depend. That SIDLEY is therefore moſt *commodiouſly* repreſented as the original name; and that it was not changed into SEDLEY till *after* 1668; which is the date of *Liſideius*'s birth in this *fictitious* dialogue.

" No other " *Colloquiſt*'' of the four is made out of his *Engliſh* name into a *Roman*, by this playful contrivance.

And there is no other inſtance of the kind affirmed, or conjectured in *Dryden*'s works, though he often makes uſe of a name in *Latin* perfectly fictitious and ſupported by no authorities.

The partiſan of SIDLEY, to ſupport the conjecture of this *anagram*, has in a very ample note, with matchleſs addreſs, made it *his* mode of ſpelling the name: though he admits, that it was changed into SEDLEY afterwards; or as *Edmond* expreſſes, " he ſeems to have been called " SEDLEY at a later period of life."

This fineſſe excited the importunate *Cynic*'s ill-natured ſneer, and his pique at my ingenuous

ous praiſe of it. In the zeal of my compliments to this pious fraud, I told him, that if *Edmond* ſhould have occaſion for this *baronet* again, where the *anagram* would not be at ſtake, I had no doubt, he would call him by his later name.

I was prophetic. In page 371, vol. 1. part 2. *Edmond* himſelf (not contemplating *Liſideius* there) talks of "*Sir Charles* SEDLEY, and gives not a hint of an *i* as due to his name.

The difference is natural—for in the text (upon which he has written the note) one of *Dryden*'s plays being dedicated by him to the Baronet, SEDLEY, is the name, and this in 1673—ſo that in 1673 it was *called*, as *Edmond* ſays (or as common men would ſay *written)* SEDLEY. This fact muſt be remembered in the *chain of reaſoning* that is to come—

"*Edmond* ſays, that *Lord Mulgrave*, in his *Eſſay on Satyr* 1682, repreſents Sir Charles SIDLEY as a voluptuary."

It ſhould ſeem a little extraordinary that SEDLEY, being the later name, and yet as early as A. D. 1673, a writer in 1682, which is later ſtill, ſhould reſume, unleſs by mere inadvertence, the original name SIDLEY.

In truth *Mulgrave* does no ſuch thing. It is the editor of that Peer, *E. Malone*; it is not the Peer himſelf who commits the *anachroniſm*, but commits it in ſuch equivocal terms (which conſtitutes the beauty of the artifice) that he does not in *words* quote the Peer as writing the

name thus, but writes it in that manner himſelf, and then ſpeaks of the Peer as giving a portrait of the character.

I muſt, on the other hand, (with candour emulating the *Malonian*) admit, that *Mulgrave does* call him LITTLE SID—which, however, being evidently a term of ridicule, cannot prove, that his name was written SIDLEY in 1682, and much leſs in oppoſition to other proofs, that SEDLEY then was the name.

Edmond is, however, more fortunate in *Burnet's Hiſtory of his own Times.* For there (and it is moſt propitious for the *anagram-builder*) ſpeaking hiſtorically of A. D. 1668, (the very date required) i. e. the identical year in which *Liſideius* was made the colloquiſt) *Burnet* introduces the baronet, and writes the name SIDLEY.

But this *lucky hit*, as it may be called, when it is a little analyzed, proves *nothing*, becauſe it proves *too much.*

It is true, that *Burnet* is noting the events, and is even deſcribing the *Wits* of that period (of that *year*, if you will) amongſt whom SIDLEY —or SIDLY (as it is afterwards written) is produced, and is compared with two other *Wits.*— But the men—all three of them—*Dorſet*, *Rocheſter*, and *Sidley*, exiſted long after that period, and were known to the Biſhop. He would, therefore, unleſs by *miſtake*, of courſe, write the name as he found it *recently* and *generally* written, when he wrote his book, or this part of it.

He

He *began* to write this entertaining work in 1693, as we learn from himſelf; and the work ends at 1713; ſo that unleſs *he* wrote it SEDLEY, he wrote it *erroneouſly:* and one may account for it from another fact aſſerted by *Malone* himſelf, that Lady Dorcheſter's name appears to have been SIDLEY in 1685, the date of her patent, which, though it may have miſled *Burnet*, cannot prove that *Sir Charles*, the father, had then adopted that mode of ſpelling the name again, after he laid it aſide, as far back at leaſt, as A. D. 1673.

But if the hiſtorian's mode of ſpelling the name proves it ſpelt in that manner at the period he deſcribes, viz. in 1668, becauſe he is repreſenting facts and characters of that year (which is *Edmond*'s inſinuated argument) I ſhall ſet againſt him an oppoſite proof, on his own principles, in the evidence of his brother Antiquarian, *Wood*, who is more likely to be correct, in ſuch a punctilious nicety of a letter in a baronet's name, than *Burnet*, who was an hiſtorian of another claſs, and leſs minute.

Before we introduce this great man, I muſt again (but *honoris gratiâ)* produce another, and ſimilar fineſſe in *Edmond*'s alluſion to *Wood.*

In the text he ſays, " It occured to me, that " Sir Charles SIDLEY—for ſo his name was then " written — being a very intimate friend of " *Lord Buckhurſt*," &c.

In the note upon this text we are told, that we are to ſee " *Wood*'s account of *their* indecent

" behaviour at a cook's houſe in *Bow Street*,
" *Covent Garden*, A. D. 1663.

Theſe words are added:

" Sir Charles SIDLEY's portrait is in the *Dorſet*
" collection at *Knowle*."

Would not any reader, who was not familiar to *Edmond*'s addreſs, infer that *Wood* ſpelt the name SIDLEY? eſpecially as we had been previouſly told, that " SEDLEY" was an after thought, which took place at a period later than 1668.

But it happens, that *Wood*, and where he deſcribes, not a general character, but a fact, of A. D. 1663, in which the baronet was deeply implicated, writes the name " SEDLEY."

If therefore *Burnet*'s character of SIDLEY, as being drawn when he is treating of A. D. 1668, proves that mode of ſpelling the name to have been *then* correct, *Wood*, upon the ſame principle, deſtroys the fact aſſumed by carrying back the ſubſtituted *e* to a period earlier than 1668, and conſequently gives a death's blow to the *anagram*—which aſſumes, that SEDLEY was a *new* mode of ſpelling the name introduced at a later period of the baronet's life.

Another circumſtance occurs in the evidence of *Anthony Wood*, as ariſing from it's *local* nature and connexions. He took the name (one ſhould imagine) as he found it *academically* written.

The baronet, we know, was entered at Oxford 1655-6.

If the name by which he was entered was that " of SEDLEY," it follows, that ſuch a name was prior

prior even to 1663 (when this frolic happened, which is related by *Wood)* and of courſe, prior to 1668. Here let us leave *Anthony* for a minute or two, and reſume *Edmond*, his rival antiquarian—than whom *(Argus* alone excepted with a hundred eyes, or *Lynceus* with two) none have a ſharper ſight. He has overlooked another, and cotemporary Peer, who has alſo written verſe—who has introduced the ſame baronet, and with his *name at length*—I mean the *Earl of Rocheſter*, who is the writer of that celebrated character, which is no leſs familiar to the ladies than it is to the fine gentlemen of this age, who ſee themſelves in the mirror.

> " SEDLEY has that prevailing art,
> " That can with a reſiſtleſs charm impart,
> " The looſeſt wiſhes to the chaſteſt heart."

The poem in which this paſſage is, was publiſhed in 1680, juſt after the Earl's death. But the name SEDLEY, as written by him, when he wrote the poem, was of courſe prior to 1680, though in what preciſe year is not aſcertained.

The ſame Peer and poet ſpeaks of him in the ſame poem again—

> I loath the rabble, it's enough to me,
> That SEDLEY, &c.

Not having ſeen the Dedication of the *Mulberry Garden* ſigned by *Sir Charles* himſelf, and ſigned in 1668, I can give no remark upon it more than to ſay *(Maloniæ)* that I *ſuſpect*

peɛt it either a miſtake of *Edmond*, or of the *Baronet* himſelf, or of his copyiſt.

As to the name SIDLY, given to the *Counteſs of Dorcheſter* in her patent, A. D. 1685, if it is there, as I have before obſerved, it cannot prove that *Sir Charles* then wrote *his* name in that manner (when it is *known* that he did *not*, or any others for him)—but it may afford room to conjecture that he, or ſhe might chooſe that variance between the reſpective ſignatures of each, on account of thoſe *peculiar merits* which entitled the daughter to her peerage.

Since the foregoing paſſage was printed off, I have ſeen now the *Mulberry Garden*, but not the edition of 1668, (if it ever did exiſt—which I *ſuſpect* it never did)—and I obſerve in *Wood*, a *query* after 1668—*qu.* 1675. The edition which I have ſeen is publiſhed 1675, and has every appearance of being the *firſt* edition.

It is printed for "*Herringman*," (of whom we have read ſo much) "at the ſign of the *Blew* "*Anchor*, *New Exchange*."

In the title page of *this* edition, and alſo in the dedication, we have SIDLEY.

But this can be no proof, that in 1675 the name was *generally* ſo written by *others*, and leaſt of all can it prove that it was *then* ſo written by *John Dryden*, who, in 1673, dedicates (and I appeal to *Malone*, who is accuracy itſelf) to *Sir Charles* SEDLEY.

That in 1677 the name was written SEDLEY, we have a *Malonian* proof, in the *title page* of *Anthony* and

and *Cleopatra*, dated 1677, with a licence of April 24, in that year, and printed by *Tonſon*. In the title page this work is ſaid to be written by *Sir Charles* SEDLEY!

But we have proofs to come, that are deciſive againſt the *anagram*.

1. *Sir Charles* was entered at *Oxford* (as I had *ſuſpected*) by the name of SEDLEY, in *Wadham College*. In the *Burſar*'s book of *Admiſſions* and *Cautions* is the following entry: "1655, March 22, "Mr. CHARLES SEDLEY, *Fellow Commoner*, £5."

2. The *Sedleian* Lecture, founded by *Sir William*, who was grandfather to *Sir Charles*, was the donation of "SEDLEY," by will, and ratified by "JOHN SEDLEY" the ſon, A. D. 1622, who deſcribes himſelf in a deed, preſerved at *Oxford*, as the ſon of Sir *William* SEDLEY the founder.

3. Before I produce what is now to come, I muſt quote the paſſage in the *Poetical Hiſtorian*.

"The grant of the title of *Baronet* in June 1611, was to *Sir William* SIDLEY, Knight."

This is round, and full!

I, on the other hand, aſſert, "that in *Sir William's patent* at *the Rolls*, are theſe words, Wills. "SEDLEY" *de* Alisford *in Com. Kanc. Miles!!!!*

I muſt therefore be of opinion, that *Sidley* is not proved ſufficiently to be the *general* mode of ſpelling the name in 1668, for the purpoſe of this *anagram*.

I have confuted him in his own beſt manner, as far as I could hope to catch it, and with a generous emulation.

He can bear to loſe fifty ſuch *anagrams* as theſe, and will not ſhare the fate of the lover, who loſt his wits by the following cataſtrophe.

Spectator, N°. 60.

" I have heard of a gentleman who when the " *Anagram* was in faſhion, endeavoured to gain " his miſtreſs's heart by it. She was known by " the name of the *Lady* MARY BOON."

" The lover not being able to make any thing " of MARY; by certain liberties indulged to " this kind of writing, converted it into MOLL; " and after having ſhut himſelf up half a year, " produced his *Anagram*."

" On preſenting it, he was told, " that he " had miſtaken the ſirname. It was not " BOON," " but BOHUN !!

" — — — *Ibi omnis.*
Effuſas labor."

☞ As I was reading aloud this diffuſe and laboured note, with a parent's keen partiality for his offspring, I looked at my auditor, the Cynic, to impreſs the rhetoric, as well as logic, upon his countenance—to read the *hiſtory* of it's effect in his *eyes*.

Alas ! they were cloſed in a *Bæotian ſlumber*—I ſhook and waked him. " When (ſaid he) will " this friend of yours wind himſelf up, take his " hat, and walk off ?"

" Pho !

" Pho! (ſaid I) this was a little *Jeu d'eſprit* of *my own*, though in *his* manner. It is (at leaſt apparently) by way of *critique* upon " *Edmond.*"

" Egad (ſaid he) you are chips of the ſame block, and *Mercuries* of the ſame *wood*:—Never *ſeem* to differ again!

" It will be taken at once for colluſion—depend upon it; your *Dutch* competitor has taught you to be (as like him) as two peas, or (to give the ſimilitude its true character) as a couple of *blue beans*, &c.

" If I were to be the *Palemon*, who was to determine between ſuch a *Menalcas* and ſuch a *Dametas*, I ſhould ſay (as *Virgil's Palemon* ſaid) " Gentlemen—you are, both of ye, worthy of the *calf**" —or—as they would have ſaid at *Newmarket*, I cannot " *place you.*"

Hoc juvat et mellî eſt—

Dreyden, &c. page 322-3—Life, &c.

" It was *Dryden*'s " *fancy*" to write his name " Dreyden in 1679, which he *continued* from " that year to A. D. 1684 incluſive."

I have diſcovered, *ſince* the *foregoing ſheets*, &c. that *Lady Elizabeth Dryden*, the Poet's wife, wrote a letter in 1682; *conſequently after* 1679, and before 1684.

* It is very obſervable, that *Virgil's* tranſlator, *Dryden*, is rather ſhy of the " *Calf*," and ſuppreſſes it (in a very *Anti-Malonian* way) by a periphraſis more poliſhed, but leſs natural.

That

That *Malone* himſelf has given us this letter (p. 14, note 4, vol. 1, part 2d).

That at the end of this letter is her ſignature.

E. DRYDEN.

A common friend of *Edmond*'s and of *mine* has, at my requeſt, aſſured him of the fact, and of it's conſequences.

He has received the following anſwer.

Queen Ann Street, Eaſt,
Cavendiſh Square,

" Dear Sir, *June* 4, 1800; 7 *o'Clock, P. M.*

" I have ſaid it was *Dryden*'s *fancy* to write " his name DREYDEN, from 1679 to 1684 inclu- " ſive."

" His *Lady* was not the moſt accommodating " of her ſex; and for the reaſon (of all others) " that it was her huſband's "*fancy*" to change " the firſt orthography, ſhe would, of courſe, " preſerve it whenever *ſhe* was to write her " huſband's name."

" Indeed, this very fact of your *ingenious* " friend proves the want of harmony between " them.—

" I beg you will preſent my beſt compliments " to your friend. He is too partial to me; but " otherwiſe a very judicious critic.

Your's faithfully,

E. Malone."

Life,

Life, &c. page

" *I ſuſpect* he was bred at *Cambridge*," without any reaſon aſſigned.—

N.B. There is another *ſuſpicion*, which is equally animated, of the ſame literary inquiſitor, in one of his notes upon *Shakſpere*, as an editor of that poet, and as an occaſional corrector of *Dr. Leviathan*.

The latter had ſaid, " that *Shakſpere* had apparently reviſed " *Richard the Second*."

Edmond obſerves as follows, in his neateſt manner:

" This notion appears to me extremely *doubtful*—or to ſpeak more plainly—I DO NOT BELIEVE IT.

Malone.

" *Dryden* corrected *Mac Flecnoe*, with *ſlight variations*, which it would *gratify the curious* reader, to ſubjoin." They are ſubjoined accordingly; and are the minuteſt of all *errata*.

Another ſpecimen of this *gratification* to the readers, and more beautifully diſcuſſed, is at hand. I cannot end my lucubrations better than by inſerting it *verbatim*.

" Between the *firſt* and *ſecond* edition of this " Eſſay (on Dramatic Poeſy) *ſixteen years* elapſed, " in which interval he appears to have *corrected* " it with *great care*—many *changes* being made— " chiefly in the *language*.

" As the PROGRESSIVE IMPROVEMENT of ſo " GREAT A WRITER, may afford matter of CURI- " OSITY, and of INSTRUCTION to many readers, " I ſubjoin the PRINCIPAL VARIATIONS, between " the two copies !"

From theſe PRINCIPAL VARIATIONS, I (*Edmond*'s Gleaner) take the liberty of pilfering *three :*

1668, *Firſt edition*, " they perceived *the air break.*
1684, *Second edition*, " they perceived *the air to break.*
1668, *Firſt edition*, " adding, *we*, &c.
1684, *Second edition*, " adding, *that we*, &c.
1668, *Firſt edition*, " *this*, my Lord, *was*, &c.
1684, *Second edition*, " *this was*, &c."

N. B. At the foot of theſe PRINCIPAL VARIATIONS, he ſays,

" That he has not thought it neceſſary to ſet down MINUTE VARIATIONS."

Here my *Cynic*-friend exclaimed (in a very illiberal manner,) " If theſe are PRINCIPAL VA- " riations, what are the MINUTE ones ?"

" Deſire your friend, MICROMEGAS, to anſwer me that queſtion !"

Having thus done every juſtice in my power to the perfect biographer, who, (in imitation of Browne's pity for the *Thames*, can exclaim, " PLUTARCH ! thou wilt never forgive me !") I leave him, with all due reſpect, homage, and veneration; aſſuring him that, in defiance of the volume's protuberance, I have taken the liberty of binding him up with *Berkeley's* MINUTE PHILOSOPHER, Wanley's Wonders of the Little World, and the *Marquis de l'Hôpital* SUR L'ANALYSE DES INFINIMENT PETITS.

Directions to *Mr. Smeeton*, which that ingenious artiſt could not obey,—" *as the ſheets were* " *printed off!*"

After what has been ſtated reſpecting the patent of SIR WILLIAM SEDLEY, add theſe words:

" - - - PICTORIBUS atque POETIS
" quidlibet *audendi*, &c."

But I never, till the reign of " *Edmond ſans-* " *peur*," dreamt of this *privilege* in HISTORIANS!

Upon the ſubject of LISIDEIUS, I cannot be too animated or diffuſe—

" Non ita *certandi* cupidus, quàm propter *amorem*
" quòd te *imitari* aveo——"

" SIDLEY, (according to *Malone,*) is the TRUE " name of this family, and *ſuch was the orthogra-* " *phy*, which *they uſed for many generations.*

" The GRANT of the TITLE of BARONET in " June 1611, was to SIR WILLIAM SIDLEY, " Knight."

We have juſt *proved* that Sir WILLIAM SEDLEY (not SIDLEY) was created a *baronet*, A. D. 1611. I have ſeen, *hiſce oculis*, the enrollment of his grant; and if SEDLEY is not the name *j'y brûle mes livres*——

But I muſt not part with Sir William Sedley, for I have more uſe to make of him, and (as *Edmond* often ſays) *detection* is the word; but I ſhall emulate his *urbanity* as well as *logic* and *reſearch*.

I have ſeen the *will* of that Sir William Sedley! the *original will!* in a "*ſepulchre* of "*literature*" called (by the *ſubterraneous*) the *Office of Prerogative*; and I do aver, that in that *will*, the ſignature by the teſtator, is William Sedley!

It bears date A. D. 1618-19.

"So much for *Buckingham!*"

The lecture, which is called Sedleian, is founded in that will, and is known at *Oxford* by an extract from it.

Now for Sir John Sedley, the ſon of *Sir William*—and the father of Lisideius.

He was *matriculated* in the Univerſity of *Oxford*, A. D. 1609, April 3. The entrance is in his own hand writing, and he was then of *Magdalen College*.

The following is a copy of the entrance *verbally* and *literally* accurate.

April 3, 1609, Johannes Sedley, Londinenſis; Militis filius, ann: nat: 12—e collegio Magdalen:"

In a conveyance executed by Sir John Sedley, as the heir of Sir William Sedley, which bears date A. D. 1622, and is preſerved at *Oxford*, that ſignature is continued by him.

But this John Sedley, in due courſe of time, "ſlept with his fathers"—and without fear of *Edmond*,

Edmond, he made a will under the name of SEDLEY, which I have myſelf examined, with natural, and with artificial eyes.

That is not all—I have ſeen the *original certificate* of his *funeral*, by his widow *Elizabeth*.

It is in the *College of Arms*, and as it is *very curious*, I give it *word for word*, as in the *orignal*, with a *fac ſimile* of the *Lady's name*, taken by a gentleman of the *Herald's Office* when I was preſent.

" The Right Worſhipfull SIR JOHN SEDLEY, " *Baronett*, departed this mortall life at *Mount* " *Maſcall*, in the pariſh of *Northeray*," in *Kent*, " on *Monday* the 13th of Auguſt, 1638.

" He married *Elizabeth*, ſole daughter and " heire of *Sir Henry Savile*, Knight (ſecond " ſonne of *Henry Savile* of *Bradley*, in the " County of *York*, Eſq. and ſometyme *Provoſt* " of *Eaton Colledge*, neare *Windſor*, and *Warden* " of *Merton Colledge* in *Oxford*, by whom he hath " iſſue two ſonnes and one daughter now living " at the tyme of his deceaſe, viz. *Henry*, eldeſt " ſonne, aged 16 yeares; *William*, 2 ſonne, 8 " yeares or thereabouts; *Elizabeth*, onely daugh- " ter, aged 17 years.

" The ſaid defunct was decently conveyed from " *Mount Maſcall* aforeſaid, on Friday following, " to *South Fleet*, in the ſaid county, an auntient " ſeat of his anceſtors, where he lyeth interred " in a vault on the ſouth ſide of that pariſh " church appropriated to his family.—He was " attended by two officers of armes, and ac-

 " companied

" companied with divers baronetts, Knts. Esqrs.
" and Gentlemen of the countey, who saw him
" interred as aforesaid, in token of their affec-
" tion and respect to a gentleman of his worth
" and quality.

" The executors to the defunct were *Sir Edw.*
" *Hales, Knt.* and *Baronett, Sir Antho. Weldon,*
" *Knt. Antho. Crofte, Esq.* and *Antho. Lankston,*
" Gent. besyde Dame *Eliza,* his beloved wife,
" who is the executrix and cheif for the ma-
" naging the estate.

" This certificate was taken by *William Ryley,*
" *blew mantle,* one of the *officers of armes* that
" attended at the said *funerall*; and is attested
" to be true by the subscription of *Dame Eliza-*
" *beth,* the lady relict to the defunct."

Signed

Elizabeth Sedley

" The overseers of Sir Jo. Sedley's Will and
" Testam^t. were y^e *Right Ho^ble.* and *Most Reverend*
" *Ffather* in God the *Lo. Arch-B.* of *Cant. His*
" *Grace the Right Ho^ble.* the *Lo. Keeper* of the
" *Great Seale* of *England.* The Right Ho^ble. *Sir*
" *Ffrancis Wyndebank, one of His Ma. principall*
" *Secretaryes.*"

(Signed)

Antho. Weldon.

N. B. This

N. B. This part of the certificate is *written* by Sir *Anthony Weldon*.

Lady Sedley dyed A. D. 18 Oct. 1649.

I have ſeen the atteſted copy of her *will*, and Sedley is the name—through four or five different ſpectacles.

It appears by that *will* that her late huſband's intended benefaction to *Merton College*, had been diſappointed for want of adequate funds to make it available, and ſhe gives directions concerning it.

The original will has been given to her executors, upon a receipt by them; and an *office-copy* has been *regiſtered* in its place; not unuſual in thoſe times: you ſee, *curious Reader*, how deeply I am plunged in the *myſteries* of *St. Bennet's Hill*.

" But what has this to do with Sir Charles " Sidley in 1668?—The *Lady Elizabeth*, to " whom *you* allude, is not *his* mother—unleſs " you can *prove* that *Charles* is either *Henry* or " *William*, who are the only "*ſonnes*" deſcribed " in the certificate?"—Thus far *Edmond*'s challenge——

But I turn upon him, with a little change of the death's blow, as *Macduff* upon *Macbeth*; and I tell him " that *Sir Charles* was her ſon *poſthu-* " *mouſly* born!"—(which is a fact authenticated by *Sir Anthony Weldon* at the *College of Arms*, in a later certificate *ſigned* and *written* by *him* as well as by his mother's will, who names him) and that he ſurvived both of his elder brothers—

You must know, courteous, and curious reader; that from Sir William Sedley, the baronet of 1611, two setts of *baronets* were derived, and that *Sir Isaac* was one of them who was created a baronet in 1621.—He died in 1627.

In his patent the name at the *Rolls* appears to be Sidley: but with a sort of caprice which it seems, distinguished others of this race, he died a "Sedley," attested by himself in *April* 3, 1627. I have seen the will.

From this gentleman sprung Sir John Sedley, Baronet, who appeared at the head of the petitioners from the *County of Kent*, Aug. 30, A. D. 1648, was received into the House—and favourably heard.

This fact and this orthography will be found in the *Journals of Parliament*.

He died Nov. 1673.

Of the same race were the Sedleys of *Norfolk*, Martin Sedley at their head, who died 1609, a Sedley upon his tomb in *Morley Church,)* and John Sedley, their descendant, who, A. D. 1664, signed his name John Sedley to an original *visitation of Norfolk*, at the *College of Arms*.

In the same year, 1664, a benefaction of the other Sir John Sedley, *first* mentioned, and by him destined for *Merton College, Oxford*, was made good by *Sir Charles**, the succeeding son and

* See the Latin entry in *Merton College*, made at the time! It refers to indentures "*a Dno.* Carolo "Sedley," &c. &c. "per testamm. Johannis Sedley."

heir,

heir, who then little thought he ſhould be turned into LISIDEIUS in 1668, only *four* years afterwards, on the facetiouſly invented hypotheſis, that SIDLEY was the *original* name, though neither his *father*, nor his *mother*, nor his *grandfather*, entertained that pleaſant whim, either when they lived, or when they died—nor he in 1664.

More directions to
Mr. Smeeton
(of *St. Martin's Lane.*)

My ſon and heir, breathleſs with haſte and ſelf-importance, has juſt brought me word that *Sir John* ſpelt his name SYDLEY in the *viſitation of Kent*, 1619—though it ſeems to derogate from the authenticity of the ſignature, that he has left a chaſm for his own wife's chriſtian name.

But if he *choſe* to write his name thus in 1619, it is clear that he was a moſt irreverent ſon to Sir William SEDLEY, who died that ſame year—not like *Beaufort* the Cardinal, "who died and "*made no ſign*"—*He* ſigned his name, and wrote it SEDLEY.

It is alſo clear from the *certificate* of his own widow in 1638, that he had become SEDLEY again before his death, unleſs the wife is an *incompetent* witneſs to the name of her huſband immediately after his death, upon which point *Edmond* is preparing to conſult his oracle and friend SIR WILLIAM SCOTT!

By the way—there is no pretence for the opinion that ſhe was a bad or unaccommodating

wife—ſhe is called *loving* in his will, and *beloved* in the certificate. N. B. As to unaccommodating wives; qu. if ſuch a phenomenon is to be found in the *conjugal* world?—I never heard of it but in *Dryden's Life* by *Malone*, and the ladies will not *thank him* for intimating ſuch a diſhonor to *them!*

It is clear too that SIR JOHN, "the *defunct*," has written SEDLEY in the will. But whether a man's evidence can be taken for the accuracy of his name when ſpelt by himſelf in his will, and at the foot of that inſtrument, is a *nice queſtion*, upon which the opinion of *great Civilians* will be taken.

Sir *William and Lady* SEDLEY's elder ſon *Henry* died, A. D. 1641, in her life time. I have ſeen his will, and there SEDLEY is the name.

He was followed in the title and eſtate by *William*, who died A. D. 1656, and whoſe will I have ſeen.—If it is not SEDLEY, I cannot read.

Waller has writ an epitaph upon their mother, firſt printed (if I miſtake not) in 1692. There, and in ſome later editions, the name is written SIDLEY or SYDLEY. But how *Waller*'s editors *choſe* to write her name, is not *very* material, when the lady herſelf, living in 1638, and by her will 1642, has told us *her* opinion of the correct ſignature, by doing us the honour to write it herſelf in a fair and legible hand "ELI-"ZABETH SEDLEY."

RICHARD SEDLEY of *Digſwell* in *Herts*, brother to the *founder of the lecture*, died in *May* 1643.—

He

He died a SEDLEY, if his name to his will ſpeaks truth.

It is true that, in *Philpot's* and *Harris's Kent*, the name is generally written with an *i* or *y*, though in *Harris* now and then with an *e*.

This proves the inaccuracy of thoſe *precious volumes*; for the individuals themſelves, to whom the name of SIDLEY is there attributed, have diſowned it under their hand.

I am now to beſtow upon *Edmond* the *delightful* intelligence, that over the porch of a SIDLEIAN ſchool at *South Fleet* in *Kent*, *Sir John*; his daughter, *Elizabeth*; and *Sir Charles*, the baronet, are ſpelt with an *i*, and with a reference to the ſucceſſive periods of 1637,

1639,

and 1657,

which laſt was, perhaps, the date of the whole inſcription; for after naming *Sir Charles* as the *poliſher* and *maintainer* of the work—it adds, "*whom God long continue.*"

But how can this be a *faithful* account of the *name*, when *Sir John*, who was the founder, 1637, died the next year, and with SEDLEY for his name? or how could his daughter *Elizabeth* jump into SIDLEY in 1639, when her mother and father were SEDLEYS in 1638? or how could *Sir Charles* be a SIDLEY in 1657, when his mother LADY SEDLEY died in 1649, with a name unadulterated by the dot of an *i*, and when he had entered at *College* in that mother's name, A. D. 1655-6?

As to the names in *Philpot*, which carry the reader back to a remote antiquity, I refute them

by

by the regiſtered copy of a will in 1581—the teſtator a "JOHN SEDLEY" to all intents and purpoſes!*

From every intelligence that I have diſcovered at *Oxford*, it may be averred "that SEDLEY (with ſome few exceptions) "is *not in their books*," as an eminent PUNSTER of that Univerſity has reported—I thanked him for his intelligence—but I envied him the *pun*.

MORE LAST WORDS!

[*Baxterica*.

SHADWELL, in a dedication to Sir *Charles* himſelf, dated Feb. A. D. 1672-3, calls him SEDLEY.

By the way—he commends the "*Mulberry Garden*," ſo that my *ſuſpicions* againſt an earlier date of this comedy than 1675, are done away.

By the bye, I cannot but think *Shadwell* a perſon of talents and wit, though my fear of the *ladies* will diſable one to laugh at him in detail for his want of the *Socratic* wiſdom, couched in the two little *Greek* words. He *affects* to be angry with indecorum, (a neceſſary of life in that reign!) and yet *I dare not* copy (though *Edmond* has given us *Dryden*'s letter to *Mrs. Honor!*) *I dare not* copy the two finiſhing lines of his play, called "*the Virtuoſo*."

* This *John* was father to Sir WILLIAM SEDLEY, the founder of the *Lecture*.

I have

I have not ſeen *Sir Charles's firſt* return as M. P. if it was in the *Long Parliament*. The later ones according to the liſt in *Chandler*'s Debates, commencing after 1670, (but in what year I forget) write the name SEDLEY with obdurate pertinacity; and his mother certainly gave to *him* the hint of writing SEDLEY by writing it herſelf in 1649, when ſhe takes notice, and with much affection, of the poſthumous *Charles* by name—whoſe brother *William* was then living.

More ſtill!

I cannot help taking notice of a ſuppoſed *anagram* in the name of ROSALIND, *Spencer*'s favorite.

Kerke had ſaid "that ROSALIND was a *feigned* "*name*, which, if "*well ordered*," would betray "the very true name of his love."

Upton ſagaciouſly thinks "*well ordered*" imports a *diſſected anagram*—but he cannot reach it. Mr. CHURCH'S FRIEND ſuppoſes that ROSALIND was ROSE-LINDE: having diſcovered in *Fuller's Worthies*, "that in the time of Hen 7. appeared at *Canterbury*, the name of JOHN LYNDE!!

Happy age of 1800! in which the inſpired MALONE has *caught the mantle* of Mr. CHURCH'S FRIEND!

ERRATUM.

ERRATUM.

Page 27. *Example* 3. It ſhould be *Example* 2, *not* 3: to note this *erratum*, gratifies *curious readers*, and marks the improvement of MIN. FELIX in *arithmetic!*

A POLITICAL ERRATUM.

Page 62, "as *three per cents.* would *fall* if news "arrived that *Buonaparte* was *maſter of Italy!*"

Well done! ſagacious prophet! The news to which M. F. alludes, *did* arrive *ſince he wrote*—and *three* per cents. have *riſen!*"

George Roſe, M. P.
Father and Son.

OMISSION!

Page 44.

"*He kept ſnuff looſe in his pocket!*"

This was overlooked as one of the *Examples* under *Canon* 3—It will be found page 518 of *the Life*, &c.

If

If *Edmond* had given us no other example of the *ſecond, third,* and *fourth Canon* (for it unites them all)—it would have immortalized him.

Firſt mark the *text!* and then mark the note! The *Text,*—

" He was ſo great A TAKER OF SNUFF, that, " as I have *heard,* from a very reſpectable lady, " *now living,* whoſe *father,* when a *boy,* has ſeen " him—no box, however capacious, could ſerve " him. HE THEREFORE CARRIED A COPIOUS SUP- " PLY OF SNUFF LOOSE IN HIS POCKET!"

In the *Note* are theſe emphatical words— " PRINCE EUGENE IS SAID to have carried *his* " ſnuff in the ſame manner! But *his* pocket " WAS LINED WITH TIN !!!

FINIS.

APPENDIX.

IT is fit here to make an apology, which anticipates an objection.

It may be insinuated, that I am a degenerate MINUTIUS FELIX, who disown my ancestor's name, which *he* wrote with a *c*—MINUCIUS.

I am aware of it; but have taken the "*fancy*" (with *Dryden*, *Sir Charles*, and Co.) to change *one* letter of the family-name. Indeed, I have seen grants to my ingenious progenitor by a *Roman* emperor (whose name and period are obliterated) and in which the word is MINUTIUS, with a *t*.

If the "*curious reader*" wishes to know "*some* "*account* of his *life* and *writings*," he will do me the honor to consult an edition of his works by the erudite *Gronovius*—the most acute of all editors and critics, *one* alone excepted, who shall be nameless—though a little "*shadowed*" by the *hint*, that he does not live a *thousand miles* from *Cavendish Square*.

The *Testimonia* concerning my ancestor, interest *me* the more, because they are very MALONIAN; that is, they are *minute* in the *subject*, loose in the *result*, and fanciful in the *detail*.

He was born or *flourished* (and *consequently after* his birth) in some one or other of these alternative periods, A. D. 160, or 180, or 220, or 235: which thus divide him between the second *Antonine*, *Commodus*, *Pertinax*, *Julian*, *Septimius Severus*,

Severus, Caracalla, Elagabalus, and *Alexander Severus.*

If he was *Tertullian*'s cotemporary, and prior to *Cyprian,* as *Labbe* and *Cave* ſeem to think, we muſt give him to *Alexander Severus*'s reign.

His dialogue is with *Cæcilius* NATALIS, and he alludes to *Cornelius* FRONTO as their common friend.

The *Cynic,* who is fond of a *pun*—who knows my rage for *genealogies,* and thinks me not embarraſſed with *modeſty,* could not help ſmiling a little ſatyrically at the congenial ſpirit of thoſe names to the character of MINUCIUS's deſcendant.

By the way—*Gronovius* dedicates *his* MINUCIUS FELIX to the identical BURNET, then *Biſhop of Sarum,* who abuſes DRYDEN, (ſee the *life,* &c. page 195,) and who wrote SIDLEY with an *i,* (page 67)—Is not that—*very curious?*

I ſhould have added, that *Burnet*'s three ſons are mentioned by the dedicator as having called upon him *juſſu paterno*—It is dated ~~*Leyden,*~~ Lyons Jan. 1709.

I have ſent this *apropos* to *Edmond,* who is delighted with it.

By the way too, *Sir William Hamilton* writes me word, that amongſt the inedited *Herculanean* MSS. there is a *love*-letter of *Minucius Felix,* (and his name ſpelt MINUTIUS,) in the pureſt *Latinity,* with a *lock of his hair* annexed—(I need not ſay it was *before* he was converted from the

Pagan

Pagan idolatries—) that in the P. S. of this letter, he says "the *fourth luſtre* has been cloſed—" "Unfortunately (Sir *William* adds) the date of the letter is half obliterated, or crumbled away into powder, ſo as to leave the difference of two centuries between the *various readings* of the two or three letters that remain in this evaneſcent family regiſter, which elſe would have been of incalculable value."

Yet, though it aſcertains nothing but its own obſcurity, it is a *darkneſs viſible*, that will delight "*curious readers.*"

I have *Sir William*'s leave to publiſh it with a *fac-ſimile* of the *hair* in my *next edition.*

In the mean time, that accompliſhed *Antiquary* and *Virtuoſo*, with his accuſtomed "*ardour*" and "*ſagacity*"—in which he is ("*pace dixerim viduarum illuſtrum*) a match for *Edmond*'s dowager—circulated hand bills in *Rome*—at my requeſt—inviting the heirs or perſonal repreſentatives of *Cecilius* and *Fronto* the *Rhetorician*, to ſearch their family papers which are *ſaid*, by the *Neapolitan Dilettanti*—upon the faith of accredited and reſpectable traditions—to contain hints, or "*ſhadow*" them (in *Edmond*'s dialect) of two or three unimportant and broken links in the chain of deſcent, which ~~forms~~ a part of the *Minutian* pedigree, formed by this great man himſelf, (my anceſtor) and by him depoſited in the Temple of SATURN!! as in a poſthumous fragment of his, but *written* when he was evidently a *pagan*, (which fragment is, or was,

in

in the *Vatican*, appears, or (as *Edmond* better qualifies it) "*ſeems to appear.*"

But that I am through MINUTIUS FELIX the *convert* lineally and legitimately deſcended from the General of Horſe to *Fabius Maximus*, my *Lord Leiceſter* has not a doubt, from the papers I have laid before him.

The *Cynic* often ridicules me for pride in a deſcent from that General; but I will give the world my reaſons for it.

A fact is recorded of *him*, which proves him, to *my* conceptions, the ſublimeſt Hero that ever nature produced.

It is true, that as I am often reminded by the *Cynic* (in both ears) he diſobeyed the commands of the dictator, his commanding officer, though he atchieved a victory by this inſubordination. It is true, that he took part, either direct or oblique, in a mutiny againſt *Fabius* and procured himſelf to be choſen *Co-Dictator*; (in which office, though his election was irregular, he was confirmed by *Fabius* himſelf.) It is true, that he was firſt outwitted by *Hannibal*, and then defeated.——It is true, that he would then have been cut off, had not *Fabius* relieved and ſaved him.

But in what followed he was greater than if he had never erred—or, as *Martial* quaintly ſays of another hero,

"Si non errâſſet fêcerat ille minus."

He addreſſed his troops in the following manner; and as moſt of the *Ladies* now are adepts in *Greek*, I ſhall give the original for *them* before I take the liberty of tranſlating it "*for the benefit* "*of the Country Gentlemen.*"

ανδρες συστρατιωται;

το μεν αμαρτειν μηδεν εν πραξμασι μεγαλοις μειζον η κατ' ανθρωπον εστι—το δε αμαρτοντα χρησασθαι τοις πταισμασιν διδαγμασι προς το λοιπον, ανδρος αγαθου και νεν εχοντος—

εγω μεν ουν ομολογω μικρα την τοχην μεμφειν, περι μειζονων επαινειν α γαρ ουκ ηξιωμαι χρονον τοσουτον, ημερας μερει μικρω πεπαιδευμαι, γνους εμαυτον ουκ αρχειν ετερων δυναμενον, αρχοντος ετερων δεομενον, και μη φιλοτιμουμενον νικαν υφ ων νικασθαι καλλιον.

Υμιν δετ ων μεν αλλων εστιν αρχων ο Δικτατωρ—της δε προς εκεινον ευχαριστιας αυτος ηγεμων εσομαι, πρωτον εμαυτον ευπειθη και το κελευομενον ποιουντα υπ' εκεινου παρεχομενος.

For the *Country* Gentlemen!

"My Fellow Soldiers!

To commit no faults in great enterprizes would be more than human; but that he who *has* committed a fault ſhould make the *failure* which it has produced, a leſſon to him in future—is the conduct of a good and ſenſible man.

"As

" As to me, I confeſs that I have in little points blamed fortune; but that in greater occurrencies I have bleſſed her influence.

" For example—what I had not conceived for ſo long a time, I have learnt in the little ſpace of a day.—I have diſcovered that I have not the power to command others, but that I want the ſupport of thoſe who *have* that power. I have been taught, never to be a competitor again where to confeſs inferiority is more becoming.

" *Your* commander is the *dictator*, who is the commander of others.

" I will be *your leader* in the example of gratitude, complacent humility, and implicit obedience to *him*."

Fond as I am of *Collins's Peerage*, let me aſk with pride, if all the *Courtenays*, the *Neviles* and the *Howards*, will find amongſt *their* anceſtors a conduct ſo elevated.

Malone truly ſays of it, that it reminds him of himſelf, in thoſe frequent confeſſions of his, that he has been *miſinformed*;—or at later periods, that his *apology* was *thrown away*, and is full as incorrect as the error for which that apology was made.

As to the *ſecond Minutius*, it would really give me pain to injure him—But there is too much reaſon to fear that he was *a Lawyer!*

He has, however, told us in five pithy words, to whom we owe the worſhip of *Cloacina!*

" *Tatius*,

" *Tatius* CLOACINAM *invênit et coluit*;" and his lively deſcription of the Atoms would be an excellent receipt for a modern biographer! I will not affront the *ladies* by an *Engliſh* verſion of it. Here it is in the original and pure *Latinity* of my anceſtor—

" *Mundi* (read *Vitæ*) *ornatum* NON RATIONE PERFECTUM VOLUNT ſed FRUSTIS QUIBUSDAM TEMERÈ COHÆRENTIBUS, *conglobatum!*"

Minutius Felix.—

With helps from *Edmond*, and with *his* mantle ſpread over me.

THE END.

Smeeton, Printer, 148, St. Martin's Lane.

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